

# RECORD BUSINESS

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## £5,000 bill for RCA as BPI probes chart hype attempt

ATTEMPTING TO hype the industry singles chart has cost a field promotion girl her job and RCA Records a £5,000 investigation bill, it was revealed this week.

After an extensive internal investigation, RCA has concurred with the findings of the BPI that chart manipulation has occurred.

Investigators working for the BPI and BMRB – the compilers of the industry-supported chart – had been conducting an undercover operation with the assistance of a chart panel shop somewhere in the North-East London area, over the past six weeks.

They discovered that an RCA field promotion representative was attempting to influence sales entries for certain RCA product in the store's chart diary. The representatives, Toni Vasilis, who covered the London area as far East as Southend and North as far as Letchworth, had been offering the shop free LPs and singles in return for false

entries in the sales diary.

In addition, she had on at least one occasion, put false entries into the diary herself.

Both actions contravene the BPI Code of Conduct which was introduced at the outset of this year in an attempt to safeguard the accuracy of the chart.

However, BMRB had been alerted to the false entries on the diaries returned by the store, which had been excluded from the chart compilation. As a result of the co-operation of RCA the wrongdoer was identified and dismissed. The company has also agreed to pay the costs of the investigation amounting to £5,000.

RCA managing director Don Ellis told RB: "RCA as a corporation does not condone chart manipulation of any description," and confirmed that Toni Vasilis had been discharged from the company's sales promotion force.

Commented BPI director general John Deacon: "I can only re-emphasise

that we will not tolerate these sort of actions by individuals that bring not only their own company into disrepute but the whole industry as well. There is only so much that a company can do to ensure it is adhering to the code – individual reps have the same responsibility."

RCA is the second major record company to pay investigation costs after chart hyping allegations. Earlier this year, WEA paid £10,000 after a freelance promotion man tried to hype stores in West London.



**PROMOPEOPLE** STEVE Jenkins (left) and Alan Wade (right) pause for a photocall after a heavy sales meeting with Woolworth Record buyer Paddy Toomey (second left) and Record Merchandisers account executive Mike Wreford. Toomey is looking for a 20 percent share of the singles market within the next year and has brought in Promopeople to help him hit the target by visiting 200 of his top stores every week.

## 4-Skins single sells in well despite flak from Press

SEVERE CRITICISM in the national and consumer press does not seem to have done skinhead Oi! band the 4-Skins any harm. Stage One reports that the group's new single has presold into most accounts.

"One Law For Them" on the group's own Clockwork Fun label, which is associated with Secret Records, is the band's first release since adverse publicity surrounding the Southall riots which condemned the music as racist.

Decca Records had immediately withdrawn its *Strength Through Oi!* album which had the 4-Skins among its contributors, and the group decided to release its own product.

Major chain stores with record departments are unlikely to stock the record and the independent network has avoided the single.

Lloyd Harris, head of Revolver distribution, said that the release had been boycotted because of its racist over-

tones. "We are not rejecting Oi! as a whole – just releases which are offensive to us. We are putting ourselves above people but we happen to believe in principles and while Revolver is about stocking the records the kids want, there are some records which we do not feel we want to stock."

Terry Shand, marketing director of Stage One, cannot see how refusing to distribute the record would have made any difference. "I don't feel that music is the centre of the problem."

Shand added that most accounts had ordered the record including major record retailers and Stage One was happy with its sales potential.

"It is independent music in its prime. Surely the whole essence of the indie is distributing product the majors won't touch. Why Oi! music should attract this attention I don't know. The 4-Skins are essentially a skinhead rock'n'roll band" he concluded. "We are not racists."

## One-Stop Distribution crashes with debts of almost £400,000

WHOLESALE ONE-STOP Distribution (Records and Tapes) Ltd has crashed owing almost £400,000.

The company, which was previously in the hands of a receiver, was wound up by PolyGram Record Operations last month when it issued a winding up petition claiming a £47,889 debt. One-Stop is now in liquidation.

At a creditors meeting in July, it was revealed that One-Stop had

assets of £132,486 and liabilities of £523,648. Share capital was £90, leaving an eventual liability given as £391,252. PolyGram was the largest record industry creditor, much of the remainder being owed to exporting company Non-Stop.

The liquidator has been named as Neville Shearman of Latham, Crossley & Davis, Tower House, Southampton on Street, London WC2 (Tel: 01-836 9172).

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## TV makes sure Wedding LP is success

BBC RECORDS has justified its faith in recording the Royal Wedding charting with its most successful album to date – thanks to a production and marketing exercise which saw copies in the shops within 24 hours of the event.

The official recording of the ceremony had a big pre-sale and reached some shops on the Thursday and the majority by Friday in order to take advantage of the wedding euphoria in concentrated sales.

Two weeks after the event the BBC has shipped 120,000 copies and has scored its first ever number one in the album chart – a remarkable achievement for a recording of the ceremony and music.

In addition to the BBC promotion the album has also been used as part of the biggest single Tellydisc direct sale TV operation which offered the official record, an album of patriotic music and a souvenir booklet for £7.99.

Two-minute advertisements on major ITV stations has drawn a good response with Tellydisc reporting encouraging early results.

Tellydisc chairman, Charles Vere Nicolls, said: "We are very encouraged. There were many souvenirs but only one was the real McCoy. We combine the recording of the event with a classical album or patriotic music which can be played on a more regular basis."

BBC sales and marketing manager James Fleming was overjoyed with the success of the official album and thought that the TV campaign had helped the retail campaign. "It must have helped the retail trade as a spin-off because it meant that everybody was aware of the release," he said. It is the first time that a BBC album has been advertised on the commercial channel.

## Zoo label is reactivated

ZOO RECORDS, the Liverpool-based label that issued the original singles by Teardrop Explodes and Echo and the Bunnymen, has been reactivated and will release six albums in the next year through independent distributor Pinnacle.

The first of them will be a Scott Walker compilation album put together by Julian Cooper of Teardrop Explodes entitled *Fire Escape In The Sky – The God*

## Damont takes on PRT pressing

NOW THAT record presses and key personnel have been transferred from Mitcham, the arrangement under which PRT's pressing is carried out by Damont Records has commenced. The leading Hayes custom presser now has a manufacturing capacity in excess of 20

## Tape firm promotes anti-piracy labels

BLANK TAPE manufacturing company 3M is strengthening its efforts to convince record companies to use its 'Confirm' security label to defeat disc pirates.

The company is promoting the 'Confirm' system as a cheaper alternative to the large amounts of money being spent taking legal action against pirates in the High Court.

But so far the BPI says it is not planning to do anything with the system in the UK until the results of an American experiment being carried out by WEA are known.

'Confirm' was originally developed as a security device for US passports and driving licences. It works on the same basis as reflective traffic signs and features tiny glass beads in a thin translucent film.

The film is applied to a printed label – like a company logo – and built into it is a second logo which cannot be seen under normal conditions. However,

when subjected to a beam of strong light, the film reflects the second image. According to 3M, any attempts at forgery or counterfeiting are immediately obvious.

3M safety and security systems marketing manager David Grant said the Confirm label would normally be attached to a finished album or cassette package by using a special adhesive. "With the large production runs used by the record industry, the labels cost less than 1p each," he said.

"WEA is using the system to catch counterfeiters, whereas it could be used cost-effectively to deter them," he added. "We are presently talking direct to several UK companies and a major European manufacturer is seriously considering using it."

He added that the large amounts of money being spent by record companies taking pirates to court could be avoided if they adopted a 'prevention rather than cure' approach.

## Giant music fair for Olympia

AIMING AT attendance figures of more than 100,000, a new company is organising the music industry's answer to the Motor Show and the Boat Show at Olympia in London next January.

Beastar – headed by 25-year-old Kane Kramer – is investing £400,000 in the International Music Show, set to take place between January 1-7, 1982.

The show is planned to attract both trade and public, and a £140,000 budget has been set aside for advertising. Rock business publicist Tony Brainin has been engaged, while exhibition manager has been named as Caroline True.

All facets of the industry are being approached to book stand space including record and publishing companies, musical instrument and amplification firms, hi-fi, electronics, merchandising, promotion, equipment hire, retailers, disc manufacturers and the management, agency and promoting trade.

*Like Genius Of Scott Walker* (ZOO 2). It features 12 tracks taken from Walker's long-deleted Phonogram solo albums.

ZOO is now based in London and in addition to its 6 projected LPs over the coming 12 months it will be issuing 'a steady stream of singles'. The company can be contacted on 01-609 1087 at 132 Liverpool Road, London N1 and is headed by Bill Drummond.

million units per year.

The move follows news earlier this year that PRT's plant was to close with a heavy job loss. The company's sales and distribution facilities will continue to service its own product and that of contracted companies.

A total of 570 stand units are available. 'Space-only' nine square metre stands will cost £468 for the week, while 'shell' units will be £603 plus VAT. According to the organisers, a fifth of the stand space has already been booked.

Beastar is hoping the show will become an annual event, and has secured the official backing of the Music Trade Association. The trade body's David Barrow is on the board in an advisory capacity.

Said Kramer: "The show is timed for the weeks immediately prior to MIDEM, when many international music industry executives will be in London. However, IMS will be open to the public, unlike other international shows of this kind and we are sure that the public will flock to see all aspects of the music industry under one roof."

"It will be a profit-making showcase for the exhibitors and a natural meeting place for all those interested and involved in the music industry."

Beastar is based at 26 Kingsland Road, London E2 (Tel: 01-729 2666).

## Leahy quits but awaits GTO fate

DICK LEAHY has announced his decision to quit GTO Records and its future will be decided in September when CBS international president Allen Davis comes to the UK to attend the sales conference.

GTO had had success with Heatwave, Billy Ocean, New Musik and The Dooleys during Leahy's control. It has three other staff.

Leahy has yet to announce his intentions but will stay with the seven years old company until its future has been decided.



BRIAN CHATTON signs a peace treaty with RCA Records – actually, of course, he's from Bolton, Lancs, in spite of the sultan and fringed jacket. After a career with several name bands he has now signed a worldwide deal with RCA and has released a single 'I'll Give You What You Want' (RCA 99) as a foretaste of an album *Playing For Time*. At the signing are, from left to right, Dennis Taylor, associate manager of RCA UK a&r, Bill Kimber, divisional a&r manager, and Don Ellis, RCA md, with Chatton.

## Chiswick-EMI licence deal ends on Sept 1

PIONEER INDEPENDENT label Chiswick Records' licence deal with EMI is to end from September 1 after a three-year association.

It is thought that Chiswick negotiated the deal at the mid-term and EMI had been given the opportunity of a further year's option. However, this has not been taken up.

Now the label, which records Sniff 'n' The Tears, The Damned, Rocky Sharpe and the Replays and newly-signed 2 Two is actively negotiating with other British majors, and a new UK licence agreement is expected within the next three weeks.

EMI retains a six-month sell-off period on all Chiswick catalogue that was subject to the licence arrangement. Other Chiswick specialist material on its Ace and Big Beat labels is distributed by Pinnacle.

EMI managing director Cliff Busby told RB: "We are delighted to have been associated with Chiswick, but in view of our worldwide commitment to directed-signing artists, we are no longer in a position to offer the necessary support to Chiswick."

Chiswick's Ted Carroll added: "We are grateful for all the support and encouragement offered by EMI Records during the last three years. We continue to be represented by EMI in France, South Africa, Australia and New Zealand."

EMI has been cutting back licensed label activities over the past two years and now handles only Motown and RAK on that basis.

## MULLINGS

JULIAN COPE has revealed details of that long-awaited **Scott Walker** album on his Zoo label, but where is the album of equally long-awaited material hoped for by Virgin Records when they signed the moody one a year or more ago? I think we should be told. . . **Q-Tips**, currently without a recording contract, are filling time by playing gigs around London as the Cotton Buds, but are also writing a book based on their life on the road and said to feature their liaison with an MP's daughter plus other dodgy incidents. . . following the departure of programme controller **Andy Park** to the Fourth TV channel, come various internal changes at Radio Clyde, among them the appointment of one **Richard Park**, erstwhile industrial compiler, to music controller. . .

**ROBIN BRITTEN**, the man who managed the Hollies for 14 years, and then decided to devote his full-time energies to the chairmanship of his aviation company, has been tempted back into the music biz to manage ex-Hollie **Terry Sylvester** and ex-Bread man **James Griffin**. The twosome have written seven songs already and are in Memphis to record. Presumably they will be known as A Sprig of Holly and A Slice of Bread. . . Super Trouper Dept - **Peter Sarstedt** missed death by inches last week on the M6 while en route to a song festival in County Sligo. The doors of the van in which he was travelling blew open and in attempting to shut them he fell out of said van, at the time doing 65 mph, and suffered concussion. After being scraped off the fast lane he went on to do the show and then headed off for another song fest in Ireland. . .

AFTER SURPRISE signing of **Doll By Doll** to Magnet, expect similar deal between that record company and top punk cartoon ghoul **The Damned**. . . one of the saddest legal wrangles of recent years has just been settled. **The Jags**, previously one of the UK's most promising acts, sued their managers and publishers Conspiracy Management in the High Court and practically brought their career to a standstill. Now the managers have accepted a "substantial settlement" from the group - which appears to have ceased existence in the meantime. . . **Mick Jagger's** next film role will be as Kalki in Gore Vidal's novel of the same name - it tells the story of a Vietnam veteran and heroin tycoon who goes to Katmandu, becomes a guru and engineers the end of the world. . . the 'first TV-advertised single' controversy continues apace. Iain McNay phoned to say that Bell Records had the first with **Hello 'Another School Day'** back in 1973, but WEA's Ian Walker thinks that Polydor did it with **Slade's 'Merry Xmas Everybody'** which went on the box in 1972. Can anybody beat that? . . .

**BILLING THEMSELVES** as 'The Whitehouse and Longford of Rock 'n' Roll', **Trimmer** and **Jenkins** have issued a challenge to all heavy rockers to turn down their amps, switch off the dry ice and play a gig on skill alone. The duo has issued a challenge to **Rick Wakeman**, **Toyah**, **PHILIP**, **Hawkwind** and **Thin Lizzy** to play with just a 100 watt PA, like **T&J** use themselves. "They owe it to their fans to prove their personal talents which up to now have been obscured by the masses of sound and light they use" say the intrepid couple. . . the bigger they get the more they disappear into the swelling crowd - our man at the Covent Garden Dance Centre monster bash for **Debbie Harry's** solo album only glimpsed the famous one long enough to tell that she was wearing a green wig. But the party qualified as grade one in the drinks department and all our man remembered otherwise was **Steve Harley** angling for a spot on BBC TV's *Pop Quiz*. . .

WITH ONETIME Island singer **Charlie Dore** getting her first Chrysalis LP and (rumour has it) **Judie Tzuke** about to be signed to the same label, artists relations staff could be in for a hard time. Both girls went to the same school and are reportedly arch rivals. . . they may be no strangers to the record charts but **Tim** and **Jo Rice**, **Paul Gambaccini** and **Mike Reid** said to be "over the moon Brian" about seeing their *Guinness Book Of British Hit Singles* (third edition) hit the top of the *Sunday Times* best selling books list last week.

## RECORD BUSINESS

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Chrysalis

## Island 1 + 1 tape-only compilation

ISLAND RECORDS is taking its 1 + 1 tape series a step further this week with the release of the company's first cassette-only compilation to use the format. *Hot You're Hot* (ICT 4002) was out on August 10 and is stickered 'Expect to pay no more than £3.99.'

On the compilation are: 'Wordy Rappinghood' by Tom Tom Club; 'Don't Stop The Music' by Bits and Pieces; 'Walk The Proud Land' by Robert Palmer; 'Que Pasa/Me No Pop I' by Costi Mundi; 'Warhead' by Sly Dunbar; 'Bo Mbanda' by Pablo; 'Out Come The Freaks' by Was (Not Was) and 'Make Up On The Beach' by The Paragons.

All titles appear on one side of the tape, and the other is left blank.

## Ins & Outs

**ASTERISK MUSIC**, Rollicoreaster Records, John Beecher Records and Books have all moved to PO Box 18F, Chessington, Surrey KT9 1UZ (Tel: 01-397 8957).

**KEITH PEACOCK**, former EMI label manager and Logo marketing chief has been appointed executive director of The Artful Dodgers, a Herefordshire-based design and advertising company, which is part of record industry printing group P. Linard.

**COLIN DAVEY** has been appointed promotion manager of Polydor Records, reporting to Arthur Sheriff. Davey joins Polydor from CBS and will be responsible for all round promotion in radio and TV.

## Deals

### Cube licensed to new label

**DAKOTA RECORDS** is the name of a new record company launched this week with a medley of Sam Cooke Hits (DAK 1) and which has licensed the Cube/Electric label.

The label formed by Alan Smith of Chess Advertising, is based at 14A Shouhdam Street, London W1 (01-723 8232) and has Jeremy Thomas as a consultant.

A T. Rex single, 'Hot Love'/'Jeepster' (DAG 90) is the first Cube release but DAKOTA, which is distributed by PRT, is also intending to make available material by John Williams, Joan Armatrading, Procul Harum, The Move and Gordon Giltrap. The medley release is also available on 12-inch (12DAK 1).

**SCRATCH RECORDS**, marketed by RCA, has signed Glasgow five piece The Berlin Blondes, formerly of EMI. A single 'Marselles' (SCR 005) has been released under the deal.

## Merchandising

### Virgin plan big push for John Foxy LP & 45

**VIRGIN RECORDS** is putting extensive promotion behind the first single and album by John Foxy in nine months - during which time his former group Ultravox has stolen the headlines. The single is 'Europe After The Rain' (VS 393) on August 21, in both seven and 12 inch.

It precedes *The Garden* (v2 194) which is set for release on September 25. The first 20,000 albums will contain a free 16-page booklet called *The Church*.

Limited advertisements will announce the new single and the album campaign will include full page ads in the trade and consumer presses, 200 window displays and flyposting in five major cities.

*AN EXTRA track appears on the limited edition 12-inch pressing of Eddy Grant's single 'I Love You, Yes I Love You' (ENY 216) on the Ice/Ensign label. The title track is an extended version. Consumer press advertising and point of sale material back up the release.*

**FORMER BUZZCOCK** Peter Shelley has his first solo single 'Homospian' (WIP 6720) released on seven and 12-inch by the Genetic label, formed by producer Martin Rushent, through Island. The single is released on August 24 and an album will follow in the Autumn.

**MCA RECORDS** releases a new compilation of 20 romantic songs by Buddy Holly on Friday (Aug 21). Love Songs (MCF 3117) will be TV advertised during Buddy Holly week, September 7-14, in London and the Midlands. A four-track EP (MCA 252) is released on August 28 and Buddy Holly's Greatest Hits is now available in the company's new mid-price range.

**TOWERBELL RECORDS** is rushing releasing a single based on the advertising jingle for Whitebread's new rum-based liqueur Corcorie, which is currently the feature of a major national radio advertising campaign. 'I Should Coco (Nuts To You)', by Tongue 'n' Cheek (TOW 11) is available in a special picture bag.

**TOM TOM CLUB** hit single 'Wordy Rappinghood' is included in *Island Records' first cassette only release Hot You're Hot* (ICT 4002) available in 1+1 and retailing at £3.99. Other tracks are by Bunny Wailer, The Plastics, Robert Palmer, Costi Mundi, Grace Jones and Was (Not Was).

**EPIC RECORDS** has fixed the release date on the long-awaited *Meat Loaf* album to follow *Bad Out Of Hell*. The new one *Dead Ringer* (EPC 83645) cassette 40-83645 is released on September 4 with a single 'I'm Gonna Love Her' on the same day.

**CHAMPAGNE RECORDS** has picked up the Canadian import hit 'Take Off' (Satisfaction Guaranteed) (FIZZ 103)



**RUNNING AWAY** with success are the Stray Cats with international hits *Runaway Boys* and *Rock This Town* going gold. To celebrate the French gold successes Ariabella presented its Ariola/Arista sister company and the group with discs mounted on leopard skin (imitation). Pictured are, from left to right, John Briley, head of Arista international artist development, Tony Bidgood, Stray Cats manager, Brian Setzer, group leader, Lesley Turnbull, Arista international coordination, and Jacque Peryman, Ariola/Ariabella France international manager.

for release on August 28. The 12-inch couples a full length version of the number with Spargo's 'You & Me' and Massara's 'Margarita (Mama, Oh Mama)' (FIZZY 103) to give a running time of 25 minutes at a dealer price of £1.

**ENIGMA RECORDS** this week releases the second album by London reggae band Black Slate. Called *Sirens In The City* (ENVY 505) the album is being given major promotion. Advertisements will be taken in the trade and consumer press and there will be window displays, flyposters, promotional T-shirts and badges, plus posters for clubs and discos.

**PHONOGRAM RECORDS** this week release a new Bill Nelson single 'Living In My Limousine' (WILL 312) which is available in both seven and 12-inch singles. The latter version has an additional track 'White Sound'.

**DECCA UK** is launching one of the largest classical promotions of the year for releases by Sir George Solti and Stuart Burrows, both of whom can be seen on TV in August and September.

Solti and the Chicago Symphony Orchestra are featured in a BBC Bank Holiday special and will be filmed performing the *Bartok Concerto For Orchestra* for transmission on BBC-2 on September 6.

That work is one of four special releases by Decca to coincide with the tour. The others are: Bruckner *Symphony No 4*, Tippett *Symphony No 4* and Brahms No 3. Selected catalogue titles will also be promoted.

A Solti poster and window streamers will be available for in-store promotion and there will be colour advertisements in the *London New Standard*, *Guardian* and *Observer*. An eight-page consumer leaflet will be available from Decca.

Popular tenor Burrows is the subject of a catalogue campaign of five titles, to coincide with his BBC-2 series. A colour advertisement is being taken in the *Daily Mail* of August 22 and a red and yellow streamer is available for store promotion.

## PUBLISHING

**TERRY OATES'** Eaton Music seems to be rapidly cornering the market for soundtrack music in the UK at present. Eaton now has the theme music for nearly 20 television series under its belt - and about the same number of themes from individual TV plays, movies and theatrical projects.

'It's taken six years to achieve the success we're having at present,' says Oates. 'We haven't been out of the charts since Christmas. And with all our film and TV music activities, our performances have shot up by over 400 per cent in three years.'

'To become a major publishing company, you have to build up a catalogue of standards,' says Oates. 'In the long term, tracks that generate regular performance income and have lasting appeal are most important. That is true publishing.'

**Ron Liversage** at Cavalcade Music says the company has just formed a new division called Thunder Tune Music. First signing is a Manchester band, Thunderbuds.

Thunder Tunes is a joint venture between Cavalcade Music and Thunderbuds' manager, Chris Leaning. 'It is the first time we have made a deal like this,' says Liversage. 'But it could be the start of a number of similar tie-ups. Cavalcade will handle the administration.'

Administrative issues faces in other publishing companies have been looking somewhat worried ever since the now infamous Green Paper on copyright reform recommended the abolition of the Statutory Recording Licence. According to the Green Paper, the 'at record' is a relic of the 1911 Copyright Act and these days the recording of music should be 'left to the operation of the competitive forces in the market'.

Len Thorpe of Chappell Music, who is also Chairman of the MRS, feels the scrapping could be good news for publishers. 'It could result in publishers having more control over the recording of their copyrights,' he says. 'At present, there's nothing a publisher can do to stop a record being released if the song has been recorded before. In the absence of a compulsory licence, the record companies would have to ask for permission each time. So it could be used as a promotional tool to block competitive releases.'

But Thorpe believes it would be impractical for every release to be 'negotiated'. 'We would probably end up with some form of general industry agreement which would be similar to the stat notice at present.'

Two organisations which are not forging any sort of agreement at present are the MRS and the BVA. Since the video people threw out the revised MRS video rate card proposals last June, they haven't been speaking to each other on the subject.

'The manufacturers are still continuing to release product and we're sticking to our rate card,' says Bob Montgomery who leads the MRS team. 'But they're not falling over themselves to pay any royalties, so expect some sequels to the EMI case before Christmas.' BRIAN OLIVER

# DISCO

## Bubbling Under

51	16 THE REAL THING	Brothers Johnson	ASAP
52	17 STILL IN THE GROOVE	Ray Parker Jr. & Raydio	→
53	18 GLOVE	Phyllis Diller	→
54	19 DO YOU LOVE ME	Patti Austin	→
55	20 CAN YOU HANDLE IT (REMIX)	Shirca Reed	→
56	21 INTERLUDE	Amos 'n' Andy	→
57	22 WRAP UP	Erasions	→
58	23 YOU MIGHT BE SOMEBODY	Richard Marx	→
59	24 INCH BY INCH	Stevie Nicks	→
60	25 TURTLE TALK	Cher	→
61	26 PAPA'S GOT A BRAND NEW PIG BAG	Fig Bag	→
62	27 MAGIC MAN	Herb Alpert	→
63	28 SUPREMES MEDLEY	Diana Ross & the Supremes	→
64	29 SWEET DELIGHT	Woods Empire	→
65	30 DO YOU LIKE MR. MURRAY	Beggars Banquet	→
66	31 INSIDE ON THE SIDE	Winston Groovy	→
67	32 WORDY RAPPACQUOH	Tom Tom Club	→
68	33 CINCO DE MAYO	L.A.M.	→
69	34 CAN YOU FIND THE TIME	Champaign	→
70	35 DOUBLE DUTCH BUS	Frankie Smith	→

## Futurist Dance

1	3 TAINTED LOVE	Soft Cell	Some Bizzare 12"
2	4 HARD TIMES	LOVE ACTION	Human League (Red) Virgin 7"
3	4 LAWNCHAIRS	Our Daughter's Wedding	EMI America 7"
4	4 GIRLS	FILM	Duran Duran EMI 12"
5	5 CEREMONY (REMIX)	New Order	Factory 12"
6	9 INSIDE OUT	Classix Nouveaux	Liberty 12"
7	7 GIVE ME BACK MY MAN	PARTY MIX	→
8	6 MAGNIFIQUE	Magnifique	Siamese import 12"
9	5 PRINCE OF DARKNESS	→	RCA 12"
10	7 HILLS OF KATMANDU	WISHBONE	→
		Tantra	Automatic 12"

## Disco Dealer

NOT MUCH change at the top this week, while your resident disco dealer suns himself in exotic climes. Human League and Phyllis Hyman both make mammoth jumps into the Top Ten, with the Love Unlimited Orchestra—now available as a domestic release—entering at number fifteen. Funkapollitan take another healthy leap which bodes well for Decca's relaunch of the old London label. The highest new entry, as expected, is the much talked about Boys Town Gang, but as mentioned in last week's column it comes as a surprise that the LP has taken off in such a big way bearing in mind its controversial subject matter. Quincy Jones' latest find James Ingram debuts on the former's latest single, while his other current fave Patti Austin looks set to break through next week.

As with the singles, there is little movement in the Album Chart with only the aforementioned Boys Town Gang moving more than ten notches. On the Import front Al Jarreau's 'Breaking Away' hits the top in its first week, with Cousin Ice—at number 10—the only other new entry. After an inordinate delay on the 12' format, Stevie Wonder's 'Happy Birthday' blasts its way in at six on the 12' chart, but as elsewhere this week there is little other movement.

## Disco Albums

1	2 I'M IN LOVE	Evelyn King	RCA
2	1 SECRET COMBINATION	→	→
3	9 AFRICA - CENTER OF THE UNIVERSE	→	Warner Bros
4	10 LIVE IN NEW ORLEANS	→	Polydor
5	3 BUSINESS	Morsey Mullen	Capitol
6	8 HOTTER THAN JULY	Stevie Wonder	Motown
7	11 WE FALL IN LOVE	Phyllis Hyman	→
8	4 WINNERS	Brothers Johnson	→
9	20 CRUISIN' THE STREETS	→	→
10	19 IN THE POCKET	Commodores	→
11	14 YOU'RE THE BEST	→	→
12	13 YELLOW JACKETS	Yellow Jackets	Warner Bros
13	16 BROOKLYN, BRONX & QUEENS BAND	→	→
14	5 ROBERTO WHO?	Cayenne featuring Linda Ford	→
15	15 THE DUDE	Curry Jones	→
16	12 CARL CARL	Carl Carlton	→
17	1 I GOT THE MELODY	Odyssey	→
18	17 STREET SONGS	Red Hot Chili Peppers	→
19	19 WITH YOU	Stacy Lattisaw	→
20	11 ONE DAY IN YOUR LIFE	Michael Jackson	→

## Import Albums

1	1 BREAKING AWAY	Al Jarreau	Warner Bros
2	7 DIMPLES	Richard Dimples Fields	Boardwalk
3	11 AND WEEP	→	→
4	5 CLEAN SWEEP	Bobby Bloom	International
5	3 THE STRIKERS	Strikers	→
6	11 IT MUST BE MAGIC	Teena Marie	→
7	8 WALL TO WALL	Rena & Angela	→
8	2 WELCOME ABOARD	→	→
9	5 UNIVERSAL LOVE	Woods Empire	→
10	10 SUNSHINE	→	→
11	6 SPACES	→	→
12	9 CLOSING HIS EYES	→	→
13	13 RISE OF THE PHOENIX	Rainforest	→
14	10 THE LIGHT LIGHTS	→	→
15	10 INTERLUDE	Justin Allmaro	→
16	18 TAKE A LOOK AT YOURSELF	→	→
17	17 ORANGE EXPRESS	Sadao Watanabe	→
18	10 LOVE	Ragnahl Cameron	→
19	18 SKIP JACK	→	→
20	14 PIED PIPER	Beacon Egg	→

## Twelve Inchers

1	4 WALKING INTO SUNSHINE	→	→
2	2 I'M IN LOVE	Evelyn King	→
3	15 YOU SURE LOOK GOOD TO ME	→	→
4	4 CHANT NO. 1	IF I DON'T NEED THIS PRESSURE	→
5	10 LOVE N' SOFT	Wish	→
6	5 HAPPY BIRTHDAY	Stevie Wonder	→
7	7 TURN IT ON	Level 42	→
8	8 HOOKED ON CLASSICS	→	→
9	10 LOVE MUSIC	Enigma	→
10	17 YOU'LL NEVER KNOW	It-Gloss	→
11	9 HARD TIMES	LOVE ACTION	→
12	13 LIFT YOUR VOICE	→	→
13	10 UNLIMITED	→	→
14	9 EVERYBODY	SALSA	→
15	8 THE TIME	→	→
16	11 SHE'S STACKED	→	→
17	10 BACK TO THE NOW	→	→
18	11 SHAKE IT UP	→	→
19	10 SEARCHING TO FIND THE ONE	→	→

# Singles Top 100

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

**AIRPLAY RATING**  
100% = maximum radio play plus BBChv's  
Top Of The Pops

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

- **Bullet** - Strong upward movement on sales and/or airplay
  - **New Entry**
  - ◆ **Platinum Disc** - 1 million sales (BPI certified)
  - **Gold Disc** - 1/2 million sales (BPI certified)
  - **Silver Disc** - 1/4 million sales (BPI certified)
  - **Sales or Airplay Index** less than 0.5
  - \* **All indices are rounded to nearest whole number**
  - D** **Distributor Code** details: see New Singles Page
  - I** **Brackets** as part of a catalogue number indicates 12-inch availability: **CABL** (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	Disc Use	
1	1	5	61	93 GREEN DOOR SHAKIN' STEVENS	○	EPIC EPC A1354	C
2	3	4	54	89 HOOKED ON CLASSIC ROYAL PHILHARMONIC ORCHESTRA - LOUIS CLARK	R	RCA RCA(T) 109	R
★	3	9	3	48 56 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE (RED)		VIRGIN VS 435(12)	C
★	4	2	5	47 79 HAPPY BIRTHDAY STEVIE WONDER	○	MOTOWN (12)TMG 1235 E	
★	5	6	5	39 59 BACK TO THE 60'S TIGHT FIT		JIVE JIVET(1) 002	C
★	6	4	5	38 69 CHANT NO.1 (I DON'T NEED THIS PRESSURE ON) SPANAU BALLET	○	REFORMATION CHS (12)2528 F	
★	7	8	4	35 86 HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA		JET JET 7011	C
★	8	11	5	31 75 GIRLS ON FILM DURAN DURAN		EMI (12)EMI 5206 E	
★	9	7	4	27 73 WATER ON GLASS - BOYS KIM WILDE		RK RAK 334	E
★	10	■	1	27 68 JAPANESE BOY ANEKA		HANSA HANSA 5	A
★	11	24	5	26 55 THE CARIBBEAN DISCO SHOW LOBO		POLYDOR POSP(X) 302 F	
★	12	18	7	26 55 BEACH BOY GOLD GIDEA PARK		STONE SON(L) 2162 A	
★	13	10	7	24 72 WALK RIGHT NOW JACKSONS		EPIC EPC A(13)(1)1294 C	
★	14	13	9	23 73 FOR YOUR EYES ONLY SHEENA EASTON		EMI EMI 5195 E	
★	15	5	9	23 51 GHOST TOWN SPECIALS	●	2 TONE CHS TT (12)17 F	
★	16	37	2	22 64 ONE IN TEN UB40		DEP INTERNATIONAL 7DEP 2 M	
★	17	30	4	21 35 TAINTED LOVE SOFT CELL		SOME BIZZARE BZS 2(12) F	
★	18	15	3	21 34 FIRE U2		ISLAND (U)WIP 6679 E	
★	19	17	11	19 52 NEW LIFE - SHOUT! DEPECHE MODE		MUTE 7(12) MUTE 014 N	
★	20	22	6	17 78 (SI SI) JE SUIS UN ROCK STAR BILL WYMAN		A&M AMS 8144 C	
★	21	23	9	17 65 TAKE IT ON THE RUN REO SPEEDWAGON		EPIC EPC A1207 C	
★	22	12	7	16 34 STARS ON 45 VOLUME 2 STAR SOUND	○	CBS CBS A(13)1407 C	
★	23	33	4	16 60 WUNDERBAR TENPELO TUDOR		STIFF BUY 120 C	
★	24	16	11	15 34 DANCIN' ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD		CBS CBS A(13)1214 C	
★	25	19	3	15 63 BACKFIRED DEBBIE HARRY		CHRYSALIS CHS (12)2526 F	
★	26	14	9	14 36 CAN CAN BAD MANNERS	○	MAGNET MAG 190 A	
★	27	26	6	14 56 SHOW ME DEXY'S MIDNIGHT RUNNERS		MERCURY DEXYS 6 F	
★	28	20	6	13 64 LAY ALL YOUR LOVE ON ME ABBA		EPIC EPC A131456 C	
★	29	27	3	13 18 ARABIAN KNIGHTS SIOUXSIE & THE BANXSHEES		POLYDOR POSP(X) 309 F	
★	30	21	15	13 26 BODY TALK (VOCAL) IMAGINATION	○	R&B RBS (RBL) 201 A	
★	31	42	3	13 49 STARTRAX CLUB DISCO STARTRAX		PICKSY KSY(X) 1001 F	
★	32	28	3	11 53 (COVER PLUS) WE'RE ALL GROWN UP HAZEL O'CONNOR		ALBION (12)ION 1018 M	
★	33	29	6	10 59 SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKED) CARL CARLTON		20TH CENTURY TC(D) 2448 R	
★	34	32	8	11 29 I'M IN LOVE EVELYN KING		RCA RCA(T) 95 R	
★	35	41	5	10 32 DANCIN' THE NIGHT AWAY VOGGUE		MERCURY MERIX 76 F	
★	36	31	6	10 47 VISAGE VISAGE		POLYDOR POSP(X) 293 F	
★	37	60	3	9 50 YOU'LL NEVER KNOW HI-GLOSS		EPIC EPC A(13)1387 C	
★	38	55	2	10 15 I LOVE MUSIC ENIGMA		CREOLE CR (12)14 C	
★	39	61	2	9 60 RAINY NIGHT IN GEORGIA RANDY CRAWFORD		WARNER BROS K17840 W	
★	40	25	7	9 32 SAT IN YOUR LAP KATE BUSH		EMI EMI 5201 E	
★	41	36	5	8 53 TEMPTED SQUEEZE		A&M AMS 8147 C	
★	42	39	5	8 54 I LOVE YOU, YES, I LOVE YOU EDDY GRANT		ENSIGN/ICE ENY(T) 216 R	
★	43	34	12	9 6 NO WOMAN NO CRY BOB MARLEY & THE WAILERS	○	ISLAND (12)WIP 6244 E	
★	44	35	4	8 42 JULIE OCEAN UNDERTONES		ARDECK ARDS 9 E	
★	45	52	3	7 65 DRAW OF THE CARDS KIM CARNES		EMI-AMERICA (12)IEA 125 E	
★	46	65	2	8 26 TROUBLE BOYS THIN LIZZY		VERTIGO LIZZY 9 F	
★	47	78	2	7 28 CHEMISTRY NOLANS		EPIC EPC A1485 C	
★	48	48	7	7 27 LAWNCHAIRS OUR DAUGHTER'S WEDDING		EMI-AMERICA (12)IEA 124 E	
★	49	■	1	7 18 LOVE SONG SIMPLE MINDS		VIRGIN VS 434(12) C	
★	50	49	11	7 *	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y Y 10 H	
★	51	45	3	6 29 WE'RE ALMOST THERE MICHAEL JACKSON		TAMLA MOTOWN (12)TMG 972E	
★	52	62	3	6 27 STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY		WEA K79231 W	
★	53	63	3	6 40 TURN IT ON LEVEL 42		POLYDOR POSP(X) 286 F	
★	54	38	7	7 5 MOTORHEAD (LIVE) MOTORHEAD		BRONZE BRO(P) 124 F	
★	55	68	2	7 4 PRINCE OF DARKNESS BOW WOW WOW		RCA RCA(T) (RCA) 100 W	
★	56	53	4	6 32 LADY (YOU BRING ME UP) COMMODORES		MOTOWN (12)TMG 1238 E	
★	57	■	1	6 23 ABACAB GENESIS		CHARISMA CB 388 F	
★	58	71	2	6 12 INSIDE OUTSIDE CLASSIX NOUVEAUX		LIBERTY (12)BP 403 E	
★	59	40	9	6 9 WORDY RAPPINGHOOD TOM TOM CLUB		ISLAND (12)WIP 6694 E	
★	60	44	5	6 5 NEVER SURRENDER SAXON		CARRERE CAR 204 W	



## Singles glut destroys profit

SINGLES RELEASES are worth considering. Over the last few years releases have numbered, in round terms: 1978; 3,300; 1979; 3,800; 1980; 3,900. A projection for 1981, based on RB's weekly release listings, is no less than 5,600.

There have already been more than 3,200 listings – up to the end of July. Since only some 300 or so singles each year make a showing in the top 100, which is the market in which a single is likely to be profitable for all concerned, there is obviously a problem.

The likelihood of profitability on any single release is low and falling, from about a 10 percent chance to five percent. It is, then, hardly surprising that record companies lament that there is no profit in singles.

Once again the solution to this problem lies fairly and squarely in the record companies' court.

The *ack* men need a good shake-down and singles releases need to be severely curtailed to those which do have a chance – thousands have no merit

## Observation Post

whatsoever, just look at the wedding singles – none came near charting and almost all were atrocious, and I suspect that the occasional sale was down to the picture bags.

Picture bags do not sell singles normally. There is only one way to tell and that is to see what it sounds like on the turntable. If 1981 turns out to be (another) disaster for the record companies some of the reasons will be found in the unprecedented increase in the number of singles releases.

Indeed, I do not hesitate to suggest that if the record companies reduced their releases by 75 percent they would easily reduce their prices by 50 percent and show a much healthier profit. As it stands the price the customer pays for one single represents the costs of producing 15 or 20 singles.

Saatchi & Saatchi have indicated a lack of information as one reason for the decline in record sales, particularly among the over 25s. While the Top 40 is rammed down people's throats there isn't a word in public about the vast range available.

I asked competitors to guess the number of singles released so far this

year (Jan-Jun) when compiling a quiz for a local newsheet (circ. 20,000). RB listed 2,700 and the nearest estimate received was 675. The fact is that the Public has no idea that there is such an enormous choice, unless he visits a shop which displays the RB new release lists and how many do that?

Despite the current price rises to 77 or 79p to the dealer the cost of a single is still relatively lower than many other items subjected to inflation over the last ten years, but the industry has done nothing to persuade the public of this.

Assuming that dealer margins of three years ago remained, a single should now retail at about £1.35. I find it very odd that the £1 barrier is being talked about again, as it was when the dealer price went to 70p towards the end of '79. It is hardly surprising that many outlets, in maintaining retail prices at 85 to 99p for so long, have been unwilling to stock singles outside the immediate top of the pops range.

Now, because dealers will be even less interested in risking dead stock at 79p per copy, further stock curtailment is likely. In this respect price is becoming a bar to sales.

Perhaps here lies the reason for the increase in promo-freebies, two for one etc, activities. If the trade is angry about half price singles found in selected shops (RB August 3) then what about the final arbiter, the customer? He is none too happy to find a single at 50p in one shop when he has just purchased the same in another at £1 plus. More discontent – less buying.

What should make the trade more angry, however, is that very little of all this promotion is really necessary. Most of the promotional stuff I get to see and hear is in the no-hoper bracket, while the rest does not need the treatment because it will make it on its own.

Finally it is my belief that if the record industry is to blossom once again reasonable dealer margins are an essential element of the recovery. Coming down to 10 percent gross does nothing to maintain the often very specialised aspects of the retailing end of the industry.

There are still many outlets which cannot exist on 10 percent, are not in prime sites, do not have large turnovers, do not get reps and the promotional treatment, but who are increasingly pulling out of the business. The record companies cannot afford to ignore them.

MARTIN ANSCOMBE

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ON THE principle that a dog never bites the hand that feeds it, Ian Dury gives HMV's new Nipper a slice of its birthday cake during the massive re-opening celebrations at London's Oxford Street flagship.

## TV GUIDE

NATIONAL: All Regions

HITS ON 23  
 (27th, 4 weeks) (4.99+5.99)

Rorono (4C)/RTL 2007

ATV CALIFORNIA DREAMING Various  
 (Now, 1 week) (5.49+5.49) K-tel NE 1126 (CE 2126)

GRANADA THE LEGENDARY MARIO LANZA Mario Lanza  
 (Now, 1 week) (5.49+5.49) K-tel NE 1110 (CE 2110)

LONDON HITS ON 23  
 (19th, 1 week) (4.99+5.99)

Rorono (4C)/RTL 2007

TRIDENT THE LEGENDARY HANK WILLIAMS Hank Williams  
 (Now, 1 week) (5.49+5.49) K-tel NE 1123 (CE 2123)

RECORD BUSINESS August 17 1981

# Sundalike Summer of '81 puts the sparkle back into pop

**John Hayward investigates the gold-mining pop segue boom and the people who are making it happen.**

intrepid international a&r director Peter Robinson, who snapped it up with commendable speed.

When it was released in the UK, many seasoned commentators thought they detected real Beatle vocals and predicted real law suits from the litigious former mop tops, but Eggermont explained: "I have been a producer for many years in Holland, so I knew all the Dutch singers.

"On 'Stars On 45' I encouraged them to be actors and I knew which ones could produce famous voices. Nobody on the record imitates more than one voice." And there have been no objections from any of the artists or songwriters given the Eggermont treatment.

As soon as Eggermont saw his record take off, he went back to his beloved Southbush Studios - 30 miles from Amsterdam and built to his own personal specifications - to cut a follow-up album.

That was an immediate worldwide hit too, so 'Stars on 45 Volume 2' was set in motion, with Abba songs spearheading the sundalike assault.

Now he has another album in store to be rush-released this month.

This time he has changed the concept slightly, although that handclapping disco thump will still be in evidence. It features well-known instrumental themes like the music from *Star Wars*, Jeff Wayne's *War Of The Worlds*, 'The Good The Bad And The Ugly', 'Tommy' and many more, plus a small number of vocal work-outs. Extra percussion has been built in to keep the package moving.

How does Eggermont feel about the copycat singles he appears to have spawned? "In one way I am pleased to see this kind of competition in England," he replied. "But it is making me move three times as fast to stay ahead of the game. With so many records like this on the market, I am also afraid that it can only be a very short term thing."

Back in the UK the race was on to repeat the formula and within a matter of weeks Enigma - masterminded by Les McCutcheon and Nigel Wright who also produce funk band Shakatak - were bounding up the chart with 'Ain't No Stoppin'', with the inevitable album following hard on its heels.

Of course, the story is not quite as simple as that. Explained Nigel Wright: "We had our Enigma white label out a week before 'Stars On 45' was released in this country," he said.

"The album was a sizeable proposition," recalled Wright. "It took a lot of money and a longer time, because we were using big string sections and unlike some of the discs that have been issued since, ours was put together with loving care."

Now Wright admits the whole business has become extremely cut-throat, with rival record producers reduced to phoning around the studios to find out

who is recording which songs for future disco-mixes.

The two producers have just run into the kind of problem that was bound to occur at some time, as they have recently released a Shadows medley which clashes with a similar release from MCA. Their rival is by The Silhouettes and features five of the same numbers. It was produced by Wright and McCutcheon's biggest competitors in the disco-mix stakes - Jeff Jarratt and Don Reedman who are enjoying lots of sales at the moment with the 'Hooked On Classics' 45.

Reedman (30) is probably best known for his marketing and creative work with tv merchandiser K-tel, so not only is he able to explain how his records came to be made, but why the public appears to be going for them in a big way.

He frankly admits that the idea for the 'lollypop' classics with handclaps came after hearing 'Stars On 45'. He brought in ace arranger Louis Clark to structure the ideas and conduct the orchestra, and contacted RCA a&r man Bill Kimber with a single in mind. Kimber attended the sessions and immediately snapped up the rights. Within 24 hours the record was mixed and ready to go.

The K-tel a&r man has also put plenty of thought into just why this series of singles has caught the public imagination.

"In any hit song, the strongest part is the hook or chorus," he reminded readers. "We knew 'Hooked On Classics' would work because people remember those very familiar melodies although they might not be into classical music or have the time to sit down and listen to a whole movement.

"There is also lack of sparkle in the record industry as far as creating new sounds goes. They are all so very similar, and I feel that record companies are forgetting that the MOR market is a pop market too.

"The consequence has been that they are no longer making records for the over-35 market. The sort of MOR styles they have fostered are aimed at a much older age group.

"These disco-mixes are nostalgic tunes to people in their mid-30s but sound so fresh to a younger audience too, because of their up-to-date tempo."

But like everybody else, Reedman knows the boom cannot last for ever. "Yes, I am afraid they are going to sound monotonous very soon," he admitted.

That's one aspect of the phenomenon that Zomba's new record label Jive isn't all that bothered about. Tight Fit's 'Back To The 60s' with its inter-track voice-over from Emperor Rosco provided it with a first time out hit.

Produced by Ken Gold, the disc has given the label an instant identity and besides which: "We are quite proud of it," said the publishing company's

Steven Howard. "Much of the attention came from disco DJs initially because we put out a 12-inch version which featured the same cuts on the 'B' side, but without the Rosco rap, so that the jocks could add their own voice-overs."

And while mysterious Dutch disco-mix expert Lobo zips up the Top 20 with his handclapping versions of Harry Belafonte standards, Britain's own one-man Beach Boys industry Adrian Baker is making similar progress with 'Beach Boys Gold' under the pseudonym of Gidea Park.

Baker is said to have picked the name because so many of Britain's top close-harmony singers have come from that strange no-man's-land segment of South Essex, and he actually recorded the piece three years ago. It went on to make the Top 10 in Holland and was a hit in Australia, Belgium and Germany without ever getting anywhere in the UK.

In the meantime, Baker was asked to record a birthday tribute single to Brian Wilson of the Beach Boys by Capital Radio's Roger Scott and Wilson happened to hear it while in Britain for the Knebworth Festival. When he was looking for a replacement Beach Boy, Adrian sprang to mind, and he got the gig.

With the rise of sundalikes in Britain, DJs remembered Baker's Beach Boy medley and began playing it again, with a resultant grass roots response. "Over the years, the record must have done well over half a million sales," said Baker's manager Mel Medala.

Sundalike disco thumpers show no sign of a let-up. Next week there will be a Sam Cooke medley on the market, while original artists have got in on the act by splicing together disco-mixes of their own material - The Supremes, Beach Boys and the Hollies have all done it. There is even a punk sundalike medley out produced by original Sex Pistols desk man Dave Goodman. Where will it all end?

The answer is probably in a wave of parody discs, which could well be hitting the market before September is out. *Record Business* has heard rumours of spoofs from several quarters, including ones aimed at the classical, all-girl and Beach Boy markets.



The remarkable Adrian Baker - cracked the charts with 'Beach Boy Gold' and then went on to join his favourite group.



Top: Jaap Eggermont, who started the whole sundalike trend. Below: Don Reedman and Jeff Jarratt examine a sundalike score - are they the men behind the 'Hooked On Classics' and the Silhouettes' Shadows medleys.

HOW WILL posterity remember the Summer of 1981? Will it be street riots, a royal wedding, or a rash of sundalike disco thumpers on the national singles chart?

When Starsound's 'Stars On 45' and Enigma's 'Ain't No Stoppin' had their big runs in the late Spring, there was an inevitable bandwagon-jumping exercise in the time-honored tradition of the British record industry.

Session singers had never been so busy recreating the sound of famous hits of yesteryear. Clever producers were booking studio time and working out their arrangements, while record companies fished for the next major catch.

Usually, these attempts to ride on the coat tails of a trend are doomed to ignominious disaster, but this time around the public's appetite for bouncy segues of half-remembered songs was far from sated, so the hits just kept on coming.

If any one man could be said to have been responsible for the whole affair, that man would probably be Jaap Eggermont, an independent Dutch producer of ten years standing who started out his music career with rock band Golden Earring.

'Stars On 45' started life as a disco-mix tape, which went on to be released in Holland by the local CNR label in January. It was a major Dutch hit and came to the attention of CBS's

# THE DISCO SMASH



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## Disco Top 50

1	1	CHANT NO. 1 (I DON'T NEED THIS PRESSURE ON)	SPANDAU BALLET	Reformation CHS (12)2528
2	2	HOOKED ON CLASSICS	ROYAL PHILHARMONIC ORCHESTRA/LOUIS CLARK	RCA RCA(T) 109
3	3	HAPPY BIRTHDAY	STEVIE WONDER	Motown (12)TMG 123
4	4	I'M IN LOVE	EVELYN KING	RCA RCA(T) 95
5	11	WALKING INTO SUNSHINE	CENTRAL LINE	Mercury MER(X) 78
6	26	HARD TIMES/LOVE ACTION	HUMAN LEAGUE	Virgin VS 435(12)
7	28	YOU SURE LOOK GOOD TO ME	PHYLLIS HYMAN	Arista ARIST (12)4224
8	10	NICE 'N' SOFT WISH		Excaliber EXC(L) 511
9	21	I LOVE MUSIC	ENIGMA	Creole CR (12)14
10	23	YOU'LL NEVER KNOW	HI-GLOSS	Epic EPC A (13)1387
11	5	WALK RIGHT NOW	JACKSONS	Epic EPC A (13)1294
12	12	TURN IT ON	LEVEL 42	Polydor POSP(X) 286
13	7	BACK TO THE '60s	TIGHT FIT	Jive JIVE(T) 002
14	6	SHE'S A BAD MAMA	JAMA	CARL CARLTON 20th Century TCD(T) 2448
15	—	LIFT YOUR VOICE	LOVE UNLIMITED ORCHESTRA	Unlimited Gold ULGA (13)1496
16	19	THE CARIBBEAN DISCO SHOW	LOBO	Polydor POSP(X) 302
17	15	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD	CBS CBS A (13)1214
18	13	SHAKE IT UP TONIGHT	CHERYL LYNN	CBS CBS A (13)1436
19	39	LOCO-MOTO	INVERSIONS	Groove Production GP 108(T)
20	40	AS THE TIME GOES BY	FUNKAPOLITAN	London LON(X) 001
21	14	ON THE BEAT	B. B. & Q. BAND	Capitol (12)CL 202
22	22	EVERYBODY SALSA	MODERN ROMANCE	WEA K1 8815(T)
23	41	RAINY NIGHT IN GEORGIA	RANDY CRAWFORD	Warner Bros K17840
24	30	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH	Epic EPC A (13)1454
25	25	SQUARE BIZ	TEENA MARIE	Motown (12)TMG 1236
26	9	LAY ALL YOUR LOVE ON ME	ABBA	Epic EPC A 131456
27	17	DANCIN' THE NIGHT AWAY	VOGUE	Mercury MER(X) 76
28	37	ROBERTO WHO? CAYENNE	FEATURING LINDA TAYLOR	Groove Production GP 307(3012)
29	29	STARTRAX CLUB DISCO	STARTRAX	Pickys KSY(X) 1001
30	16	BRAZILIAN DAWN	SHAKATAK	Polydor POSP(X) 282
31	31	WE'RE ALMOST THERE	MICHAEL JACKSON	Motown (12)TMG 977
32	—	AIN'T NO MOUNTAIN HIGH ENOUGH/REMEMBER ME	BOYS TOWN GANG	Moby Dick DICK (1T)
33	24	LADY (YOU BRING ME UP)	COMMODORES	Motown (12)TMG 1238
34	—	BETCHA WOULDN'T HURT ME	QUINCY JONES featuring James Ingram	A&M AMS(X) 815
35	27	I LOVE YOU, YES, I LOVE YOU	EDDY GRANT	Ensign ENY(T) 216
36	20	BODY TALK	IMAGINATION	R&B RBS(RBL) 201
37	8	STARS ON 45, VOL. 2	STAR SOUND	CBS CBS A (13)1407
38	—	IN AND OUT OF LOVE	IMAGINATION	R&B RBS(L) 202
39	—	HOT SUMMER NIGHT	WICKI SUE ROBINSON	(Prelude PRLD 617)
40	—	RIDING ON A FANTASY	RAH BAND	DJM DJS(DJR) 10973
41	34	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1 (GRED 56)
42	—	SUMMER GROOVE	JONESES	(Good 77733)
43	35	JINGO CANDIDO		Excaliber EXC(L) 102
44	—	DON'T BE SO COOL	CAMEO	Casablanca CAN(X) 1004
45	45	LIVE A LIFE	BLACK SLATE	Ensign ENY(T) 215
46	36	GOING BACK TO MY ROOTS	ODYSSEY	RCA RCA(T) 85
47	33	NO WOMAN NO CRY	BOB MARLEY & THE WAILERS	Island (12)WIP 6244
48	—	SAY THAT YOU LOVE ME	JEAN ADEBAMBO	Ade-JAJ 101
49	—	ALL THAT'S GOOD TO ME	CAMERON	Salsoul SAL (T) 10
50	—	GIVE IT UP	SYLVESTER	Fantasy FT(C) 197

# Indie Top 50

1	NEW LIFE DEPECHE MODE	Mute 7(12) MUTE 014
2	NERD THEATRE OF HATE	Burning Rome BRR 1931
3	ONE IN TEN UB40	DEP International 7 DEP 2
4	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y 10
5	(COVER PLUS) WE'RE ALL GROWN UP HAZEL O'CONNOR	Albion (12) ION 1018
6	NEU SMELL (EP) FLUX OF PINK INDIANS	Cross 321984/2
7	PUPPETS OF WAR (EP) CHRON GEN	Gargoyle GRGL 760
8	MATTRESS OF WIRE AZTEC CAMERA	Postcard 81-8
9	MOTORHEAD HAWKWIN	Flicknife FLS 205
10	CEREMONY NEW ORDER	Factory FAC 33(12)
11	ANOTHER ONE BITES THE DUST GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1/GRED 56
12	14 SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
13	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
14	THE RESURRECTION (EP) VICE SQUAD	Riot City RIOT 2
15	I DON'T WANT TO LIVE WITH MONKEYS HIGSONS	Romans In Britain HIG 1
16	NAGASAKI NIGHTMARE CRASS	Cross 421984/5
17	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 5
18	ARMY LIFE EXPLOITED	Secret SHH 112
19	TOO DRUNK DEAD KENNEDYS	Cherry Red CHERRY 24
20	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XII)
21	LI'L RED RIDING HOOD 999	Albion ION 1017
22	Q. QUARTERS ASSOCIATES	Situation 2 SIT 4(T)
23	DOGS OF WAR EXPLOITED	Secret SHH 110
24	FREAKED CHARLIE HARPER	Ramkup CAC 005
25	EXPLOITED BARMY ARMY EXPLOITED	Secret SHH 113
26	OUR SWIMMER WIRE	Rough Trade RT 079
27	FORGET THE DOWN! WAH!	Eternal SLATE 1
28	WHITE MICE MODETTES	Human HUM 10
29	PEACE AND LOVE MISTY IN ROOTS	People Unite PU 005(S)
30	WARDANCE/PSYCHE KILLING JOKE	Malicious Damage MD 540
31	REALITY ASYLUM CRASS	Cross 19454U
32	LAST ROCKERS VICE SQUAD	Riot City RIOT 1
33	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
34	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
35	BELA LUGOSI'S DEAD BAUHAUS	Small Wonder WEENY 2
36	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Cross 421984/1
37	TRANSMISSION JOY DIVISION	Factory FAC 13(12)
38	FREEMANS CHELSEA	Step Forward SF 18
39	24 HOURS CHEFS	Graduate GRAD 11
40	KINGS CROSS CHARGE	Test Pressing TP 3
41	DECONTROL DISCHARGE	Clay CLAY 5
42	FIGHT BACK DISCHARGE	Clay CLAY 3
43	ZEROX ADAM & THE ANTS	Do It DUN 8
44	IT'S OBVIOUS AU PAIRS	Human OT 0 4
45	ALL OUT ATTACK (EP) BLITZ	No Future 01 1
46	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Cross 621984
47	WHY (EP) DISCHARGE	Clay PLATE 2
48	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
49	REALITIES OF WAR DISCHARGE	Clay CLAY 1
50	MY LOVE NEW AGE STEPPERS	STATIK 6(12)

## INDEPENDENT MUSIC NEW RELEASES

RT081	ROBERT WYATT/DISHARI	GRASS/TRADE UNION	7
DR012	LUDDI	MOTHER'S HOUR	7
AD106	GILBERT & LEWIS	ENDS WITH THE SEA	7
AD111	BIRTHDAY PARTY	BLAST OFF	7
EX006	EX	ARMY FOR EL SALVADOR	7
ETC01	THE ACES	ONE WAY STREET	7
ERIC	ETERNAL SCREAM	HOW I WISH CHILD	7
F10	PIG BAG	PAPA'S GOT A BRAND NEW...	7
H010	THE LINES	TRABET	7
H011	THE HIGGONS	I DON'T WANT TO LIVE WITH THE MONKEYS	7
VOLK31	IL YA VOLKSWAGENS	KILL MYSELF	7
RT073	RED CRAYOLA	AN OLD MAN'S DREAM	7
WINDOW1	VIVIAN GOLDMAN	LAUNDRETTE/PRIVATE ARMIES	Imp 7
PC18	AZTEC CAMERA	MATTRESS OF WIRE	7
TRADE2	SCOTTI POLLITTI	SWEETEST GIRL/LIONS AFTER SLUMBER	Imp 12
RT086	ONA	A TASTE OF ONA	12
RT082	JACKIE MITOD	THESE EYES	12
RS1931	THEATRE OF HATE	MIRRO	12
RUFFP7	CABARET VOLTARE	RED MECCA	LP
AR015	ANTI PASTI	THE LAST CALL	LP
RUFFP13	RANGOCATS	GOYSHAPE	LP
RUFFP9	WIRE	DISCUMEN & EYE WITNESS	LP
DELP	STREET TO STREET	VOLUME 2 VARIOUS	LP

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## REGIONAL

### Ireland

## TV ads for Pickwick full- price Irish LP

PICKWICK INTERNATIONAL'S Irish operation is to spend a total of IR£25,000 promoting their first full-price album. The record is called *A Musical View of Ireland* and is made up of twenty tracks by local artists. The various artists featured on the album have had hits with many of the tracks.

As Pickwick's first full-priced album, it is receiving the same treatment as many other full-price discs. Television and radio advertising is being taken with RTE, the national broadcasting network. "This is the first time that Pickwick have gone on television with an album in Ireland or indeed anywhere else in Europe," said Pickwick's Irish Sales Manager, Rory Golden. The album will have a retail price of IR£4.99 and will also have a full dealer margin. *A Musical View of Ireland* is available on disc catalogue number PICKTV 1 and cassette catalogue number CPICKTV 1.

Concern over pubs which show video films has prompted Irish film distributors to launch a campaign to stamp out the practice. The pub owners face the possibility of having their licence renewals opposed by the film distributors on the grounds that the video showings are illegal. They claim that such showings are a breach of the copyright laws. It is also pointed out that the video recordings are, in many cases, uncut versions of feature films which have been censored for cinema showing.

Mr Brendan McCaul, chairman of the Irish advisory committee of the Society of Film Distributors Ltd, said that many cinemas face closure as a result of the pub showings. "In practically all cases, these exhibitions are taking place in breach of copyright and are illegal as no licence has been issued by the copyright holders for exhibition in public," he said.

It is also believed that many video tapes are being pirated by people making illegal copies. The film distributors have started a system whereby inspectors go around the country looking for pubs showing video films with no licence. The practice of showing feature films in this manner is greatest in the south-west of Ireland where television viewers can only receive the two Irish channels, RTE 1 and RTE 2. While illegal showings of feature films do happen in Dublin and other areas, it is not as widespread as viewers there can receive up to six channels by cablevision, BBC1 & 2, Ulster Television, HTV and the two home stations.

The film distributors are also presently pursuing a case through the courts against a video club here in Dublin.

LIGHTNING RECORDS' Keith Yershon visited Dublin last week to put the seal on a distribution deal between Lightning and Pickwick International. The deal means that Lightning's Old Gold label will be fully available in

Ireland. Up to this there have only been a few Old Gold releases available despite the demand by consumers for the product. Many record retailers have imported copies of the more popular 'oldies' but the retail price has been high. From September 1, the full catalogue of Old Gold records will be obtainable through Pickwick who will manufacture and import the discs. The retail price of the singles will be IR£1.69 with a dealer price of IR£0.99p. The retail price is slightly higher than the normal single which is expected to be IR£1.49 from September 1.

Polydor Ireland have expressed joy at the fact that they have occupied the two top spots in the Irish chart with home-produced records. Rarely do Irish records fare as well as to hold the top chart positions but 'The Streets Of New York' by the Wolfe Tones (a song written by Bagatelle member Liam O'Reilly) and 'Sweet Sixteen' by the Furey Bros & Davey Arthur have achieved this distinction for the past two weeks.

THE INTERNATIONAL Year of the Disabled is to receive a boost from RTE Radio 2, the pop channel in the Irish broadcasting system, by way of a series of "commercial" designed to heighten awareness of disabled people. Ian Dury, the international rock star, spearheaded the campaign last week when he breakfasted with a group of young disabled people in Dublin.

The message being put across is 'Don't Label The Disabled' and RTE Radio 2 is giving free advertising time to promote the cause. The adverts are made by the station and use actors for the speaking parts with music of such disabled artists as Dury, Jose Feliciano, Steve Wonder, Lennie Peters and Ray Charles.

The campaign is RTE Radio 2's contribution to the International Year of the Disabled according to Louis Hogan, Assistant Controller of Programmes for RTE Radio 2. "It's aim is to show young people that the disabled are individuals who have talents and abilities and also to counter some of the myths about disability." Ian Dury's latest single 'Spasticus Autisticus' is to be heavily featured in the campaign but Dury told RB that the royalties would not be going to charity. A spokesman for Polydor, who handle the record here, said he expected the disc to be a No. 1 in the Irish chart.

BRENDAN MARTIN



Ian Dury with three young disabled people and Louis Hogan of RTE Radio 2 at the announcement of the radio station's 'Don't Label The Disabled' campaign.





# SMALL LABELS

## Beer brews slowly to get initial success

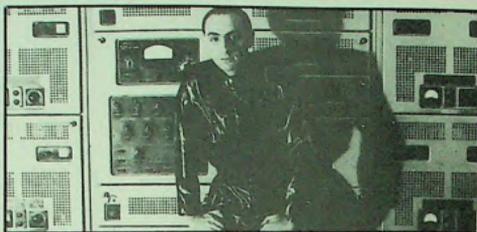
NO ONE COULD accuse Initial Records of doing things the easy way. Only after four years of trying to co-ordinate the label from Paris to London and Birmingham has the founder, Karel Beer finally set up a permanent base in the West End.

Initial came into being because Beer, then living and working in France, had produced an album for a cult hippie Birmingham band, Bachdenkel, and could not persuade anyone to release it. The album, *Stalingrad*, made little impression on the British market, although sold moderately well across the channel. "Things started really for us in the UK with Zed, who later recorded under his real name of Bernard Szagler" says Beer. "With some press attention, bands worth recording began to come to us. For example, 30 Seconds, who play good, high quality pop/rock - that's something not many British bands are doing at the moment."

The next project for Initial was the

acquisition of an album by American producer/arranger Jack Nitzsche, a long but worthwhile process, according to Beer. "I first heard this LP in 1973, but last year John Tobler (Radio-1 broadcaster and pop expert) sent me a copy and reminded me just how good it was. At that time I was in Los Angeles, so I tracked Jack down to New York, letting him know I wanted to speak to him. Finally his management company turned up in London, but they already possessed a contract with EMI UK. It wasn't until the licensed repertoire division at EMI closed down that I came to the conclusion that they would never release it. I purchased it from them for £1,000 after 12 months of negotiations, and it was out by May 1981. We hoped to prove that we can not only break even, but even develop careers - no major would have done what we did. Unfortunately we've only sold 120 copies to date."

What does Beer think are the main reasons for this? "We used three different distributors - Spartan, Stage One and ultimately Pinnacle. It is vital for indie distributors to help in marketing the identity of a label. There's often a wider gap between the indie label and its distributor than there is between the artist and his major label. Just one word



BERNARD SZAGLER'S new album is out in September

from your distributor to advise you whether to stop on the first run or go out for a second, would help. The difference between breaking even and taking a chance, basically."

The current initial hope lies with a single from Bacup band, Side Effect. Beer heard them on John Peel's show a few months ago and was very impressed. He describes their sound as very strong, partly Doors-influenced. Their first release is 'Abusing Myself' / 'Watch Me Dance'.

In keeping with Initial's cosmopolitan

history, they have just signed a distribution deal with Mark Williams' Slash Records of Los Angeles. First off is punk band The Flesh Eaters' *A Minute To Pray, A Second To Die*, with the possibility of more Slash product to follow.

September sees the release of Bernard Szagler's album, *Superficial Music* which is likely to attract at least critical success.

Initial Records' new address is 36 - 38 Hanway Street, London W1.

## Briefs

GRADUATE RECORDS, the first British indie to achieve a platinum album, has moved its head office to Chaddeley House, 196 Wolverhampton Street, Dudley, West Midlands.

The label represents an expansion for the move which has now lost UB40. It has signed The Chefs, Andy Lloyd and Ruby Turner and has appointed Annette Rhodes to the a&R department. She was previously manager of Weapons Of Peace and has been connected with The Police and Fashion.

Graduate now has four telephone numbers; 0384 59048/21159/21163/211894. The shop remains at 1 Union Street, Dudley.

RAG BABY Records, originally launched in 1965, has signed JD & the Believers, a club band from the San Francisco Bay area. Their first single, '5 O'Clock World' - originally a hit for the Vogues in 1966 - was re-released on JD's own Driving label.

The first four releases came from Paul Siebel, Don Preston (ex-Fish) Barry Melton (ex-Fish) and Rocky Sullivan.

The label will also be a re-issue of Country Joe's 'Doo Wop Oh', as well as his Fantasy label records. Also planned are re-issues of vintage blue blues and R & B from the 40s and 50s.

Rag Baby (UK) is a joint venture between BBJ International and Joe 'Country Joe' McDonald. The label is distributed through Pinnacle Records and all the product is now available. Catalogue numbers are: Siebel - *Live* (RAG 1006), Preston - *Sacred Blues* (RAG 1005), Melton - *Live With Me* (RAG 1004) and Sullivan - *Illegal Entry* (RAG 1010).

HANNIBAL RECORDS is a new independent label formed by Joe

Boyd, whose background includes production, publishing and management experience. Hannibal now has offices in New York and London (01-580 6756), and since July 1, has been distributed by Stage One Records. The current catalogue includes albums by Kate and Anna McGarrigle, Geoff Muldaur and Defunkt. In the Autumn, the label is to launch a new group, The Act, whose first single, 'Too Late At 20' is released on September 11.

RUTS DC, since officially parting company with Virgin Records, have launched their own indie label called Bohemian. The first release is 'Telstar' (BO 1) by instrumental combo, the Typhoons. Bohemian Records will go through Spartan.

## Indie Albums

- |    |    |                              |               |                  |             |           |
|----|----|------------------------------|---------------|------------------|-------------|-----------|
| 1  | 6  | THE LAST CALL                | Anti-Pass     | Rondelet         | ABOUT 5     |           |
| 2  | 1  | PRESENT ARMS                 | DEP           | International LP | DEP 1       |           |
| 3  | 2  | FRENCH ENVOY                 | CAFF          | CRASH            | 3219641     |           |
| 4  | 5  | PLAYING WITH A DIFFERENT SEX | Human         | HUMAN 1          |             |           |
| 5  | 9  | PUNKS NOT DEAD               | Exploited     | SOULGET          | 291         |           |
| 6  | 3  | DOCUMENT AND EYEWITNESS      | Human         | HUMAN 1          |             |           |
| 7  | 1  | THE ONLY FUN IN TOWN         | Joseph K      | Postcard         | 817         |           |
| 8  | 12 | THE SOUNDS OF THE CRASS      | CAFF          | CRASH            | 521964      |           |
| 9  | 7  | BLACK SOUNDS OF FREEDOM      | Black Uhuru   | Greenveaves      | GREL 23     |           |
| 10 | 11 | SIGNING OFF                  | US40          | Graduate         | GRAD LP 2   |           |
| 11 | 18 | ANTHEM                       | Toyah         | Safari           | LEVEL 2     |           |
| 12 | 17 | IN THE FLAT FIVE             | Bahaus        | A&D              | CAD 133     |           |
| 13 | 12 | CLOSER                       | Boy Division  | Factory          | FACT 23     |           |
| 14 | 20 | ACTION BATTLEFIELD           | New Age       | Starlink         | SLP 2       |           |
| 15 | 14 | TOYAH!                       | TOYAH!        | Toyah            | Safari      | LEVEL 2   |
| 16 | 16 | THE WOODEN SHOE              | Waiting Souls | Greenveaves      | GREL 21     |           |
| 17 | 28 | LIVE AT THE COUNTER          | Eurovision 79 | Misty in Roots   | People      | UW 003ALB |
| 18 | 13 | UNKNOWN PLEASURES            | Boy Division  | Factory          | FACT 23     |           |
| 19 | 15 | DIK WARENS WHITE SOX         | Do It Right 3 | Do It Right 3    |             |           |
| 20 | 27 | DRAMA OF EXILE               | Nico          | Aura             | A&D 715     |           |
| 21 | 22 | TO EACH A CERTAIN PART       | Factory       | FACT 23          |             |           |
| 22 | 18 | FRUIT FOR ROTTING VEGETABLES | Devo          | Fruit            | FRUIT B     |           |
| 23 | 19 | LIVE AT THE LYCEUM           | Postcard      | 817              |             |           |
| 24 | 21 | HEART OF DARKNESS            | Rough         | Tapes            | COPY 001    |           |
| 25 | 25 | LUBRICATE YOUR LIVING ROOM   | Accomp        | ACC-001          |             |           |
| 26 | 10 | HOPELESSLY IN LOVE           | Carroll       | Carroll          |             |           |
| 27 | 24 | DRUMS                        | Rough         | Trade            | ROUGH 13    |           |
| 28 | 23 | IN THE KINGDOM OF DUB        | Kingston      | KVJL             | 9004        |           |
| 29 | 16 | LABOUR OF LOVE               | M&A           | A&D              | CAD 107     |           |
| 30 | 26 | PRAYERS ON FIRE              | Bimby         | Party            | A&D CAD 104 |           |

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RSC 003 30 SECONDS by BERNARD SZAGLER  
RSC 004 CONTINENTAL DRIFT by BURN MOORE  
RSC 005 SOME DEADLY TRAP FOR EVER by BURN MOORE  
RSC 006 31 GILES by GILES, BLACK NITZSCHE  
September releases  
RSC 007 THE FLESH EATERS' A MINUTE TO PRAY & A SECOND TO DIE  
RSC 008 STARS SUPERFICIAL MUSIC  
SIDE EFFECT ABUSING MYSELF / WATCH ME DANCE (7")

Singles:  
RSC 007 FAT CITY THE QUEEN OF MAYHE by BURN MOORE  
RSC 008 ASTRAWALKYNDIA by BURN MOORE  
RSC 009 MISS ALOTTO by GREGG LATED by LIVE AFRICAZ  
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The Week	Last Week	Wks. on Chart	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer	The Week	Last Week	Wks. on Chart	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer
1	35	2	<b>OFFICIAL BBC ALBUM OF THE ROYAL WEDDING</b> (Dyhan Carner)	REP (ZCHR) 413		A		31	27	43	<b>DIRE STRAITS MAKING MOVIES</b> ● (Jimmy Iovine/Mark Knopfler)	VERTIGO 6399 (7.50/2.04)	(3.04/3.04)	F	
2	2	2	<b>ELECTRIC LIGHT ORCHESTRA TIME</b> (Jeff Lynne)	JET (EPL)GCA 226	(3.04/3.04)	C		32	26	22	<b>TOYAH! EXPLODES KILIMANJARO</b> ○ (Christopher Clive Langan/Jean Winans/Mick Power)	MERCURY (7.50/2.05)	(2.04/3.14)	F	
3	1	3	<b>DEBBIE HARRY KOO KOO</b> (Nick Bongioanni/Edward Elmer)	CHRYSAIS (ZCHR) 148	(3.20/2.22)	F		33	20	13	<b>TYDAN ANTHEM</b> ● (Nick Taylor)	SARAF/VOD(CM) 1	(2.89/2.89)	M	
4	3	2	<b>PREMIERS PRETENDERS II</b> (Chris Thomas)	REAL SKR(SRC) 3572	(3.04/3.04)	W		34	23	7	<b>JOE JACKSON JUMPIN' JIVE</b> (Lou Jackson)	ABM AM(LHCAM) 68530	(3.04/3.04)	C	
5	8	1	<b>CLIFF RICHARD LOVE SONGS</b> ● (Various)	EMI (TC)EMV 27	(3.26/3.26)	E		35	28	4	<b>BLUE OYSTER CULT FIRE OF UNKNOWN ORIGIN</b> (Martin Birch)	CBS (40)85137	(2.74/2.74)	C	
6	9	9	<b>DURAN DURAN DURAN DURAN</b> (Korin Thomas)	EMI (TC)EMC 372	(3.07/3.07)	E		36	11	13	<b>SQUEEZE EAST SIDE STORY</b> (Roger Bachman/Dave Goslin)	ABM AM(LHCAM) 64354	(3.04/2.04)	C	
7	18	9	<b>RED SPEEDWAGON HI INFIDELITY</b> ○ (Kevin Sponsler/Bruce Carsey/Gary Richardt)	EPIC EPC (40)84700	(2.74/2.74)	C		37	29	26	<b>CHRISTOPHER CROSS CHRISTOPHER CROSS</b> ○ (Michael Omari)	WARNER BROS K4(65)679	(2.42/2.44)	W	
8	7	3	<b>STEVIE NICKS BELLA DONNA</b> (Lenny Kravitz/Tony Petty)	WEA K4(99)169	(3.04/3.04)	W		38	12	4	<b>JEAN MICHEL JARRE MAGNETIC FIELDS</b> ○ (Jean Michel Jarre)	POLYDOR POL(SIC) 1033	(3.01/3.04)	F	
9	5	13	<b>RANDY CRAWFORD SECRET COMBINATION</b> ○ (Tommy Lyons)	WARNER BROS K4(65)604	(3.04/3.04)	W		39	24	24	<b>SPANDAU BALLET JOURNEYS TO GLORY</b> (Richard James Burgess)	REFORMATION (ZCHR) 1331	(3.04/3.04)	F	
10	4	6	<b>KIM WILDE KIM WILDE</b> ○ (Percy May)	NRK (TC)SKAK 544	(3.07/3.07)	E		40	44	46	<b>UNDO SIGNING OFF</b> ☆ (Bob Leland/Sig)	GRADUATE GRAD(P)GAD(2)	(2.89/2.89)	M	
11	8	42	<b>STEVIE WONDER HOTTER THAN JULY</b> ☆ (Simon Rodenburg)	MOTOWN (TC)STWA 8035	(3.29/3.29)	E		41	4	4	<b>FOREIGNER 4</b> (Rick James/Robert John Lange)	ATLANTIC K4(50)796	(3.04/3.04)	W	
12	11	11	<b>UB40 PRESENT ARMS</b> ● (UB40)	D.E.P. INTERNATIONAL L(P)CPEP 12	(2.89/2.89)	M		42	22	4	<b>DEF LEPPARD HIGH AND DRY</b> (Robert John Muff/Lange)	VERTIGO 6399.045 (7.50/2.04)	(3.04/3.14)	F	
13	15	1	<b>JIM STEINMAN BAD FOR GOOD</b> ○ (Todd Rudenberg/Jim Steinman)	EPIC EPC (40)84361	(2.74/2.74)	C		43	—	—	<b>BEACH BOYS 20 GOLDEN GREATS</b> (Beach Boys/Brian Wilson/Nickolas Venet)	CAPITOL (TC)EMT 1	(3.04/3.04)	E	
14	24	2	<b>LONDON SYMPHONY ORCHESTRA/ROYAL CHORALE ROCK CLASSICS</b> (Jeff Jarman/Dan Reedman)	K-Tel ONE 1153 (DCE 2153)	(3.49/5.49)	G		44	29	6	<b>THIRD WORLD ROCK THE WORLD</b> (Third World)	CHRYSAIS (ZCHR) 17	(2.74/2.74)	C	
15	4	5	<b>CATS — THE DOUBLE ALBUM OF THE HIT MUSICAL</b> (Hester Head/Hester)	POLYDOR CAT(C) 1	(4.11/4.11)	F		45	37	14	<b>DISCO NITES, DISCO DAZE</b> ● (Various)	RONCO (4C)RTL 2056 A/B	(3.49/5.49)	D	
16	14	148	<b>MEAT LOAF BAT OUT OF HELL</b> ☆ (Meat Loaf)	EPIC EPC (40)82419	(2.74/2.74)	C		46	47	4	<b>BLACK UBURU RED</b> (Sly Dunbar/Robert Shakespear)	ISLAND L(P)SIC(7) 9025	(3.04/2.43)	E	
17	10	13	<b>STAR SOUND STARS ON 45</b> ● (Jase Eggeman)	CBS (40)86132	(2.74/2.74)	C		47	6	3	<b>STARTRAX STARTRAX CLUB DISCO</b> (Bruce Baxter)	PICKY K(S)K(S)Y(S)C 1001	(2.42/2.44)	W	
18	21	20	<b>SHAKIN' STEVENS THIS OLE HOUSE</b> ● (Shakti Colman)	EPIC EPC (40)84945	(2.74/2.74)	C		48	38	14	<b>MOODY BLUES LONG DISTANCE VOYAGER</b> ○ (Chris Young)	THRESHOLD (TC)Y(C) 139	(3.19/3.29)	F	
19	31	9	<b>SIOUXIE &amp; THE BANSHIEES JU-JU</b> (Hugh Cornwell & The Bannocks)	POLYDOR POL(SIC) 1034	(3.01/3.04)	F		49	19	9	<b>QUINCY JONES THE DUDE</b> ○ (Quincy Jones)	ABM AM(LHCAM) 67321	(3.04/3.04)	C	
20	13	9	<b>MOTHRHEAD NO SLEEP 'TILL HAMMERSMITH</b> ○ (Vic Mabe)	BROZDE BRON(C) 535	(3.01/3.04)	F		50	5	5	<b>WAH! NAH — POO — THE ART OF BLUFF</b> (Ned Lister)	ETERNAL/WEA CLASSIC(4) 1	(3.04/3.04)	W	
21	27	1	<b>PHIL COLLINS FACE VALUE</b> ☆ (Phil Collins/Hugh Padgham)	VERGN (TC)V 2185	(4.33/2.00)	C		51	—	96	<b>FLEETWOOD MAC REMOIRS</b> (Ken Caillat/Richard Dashik/Fleetwood Mac)	WARNER BROS K4(65)344	(3.07/3.07)	W	
22	18	5	<b>VANGELIS CHARIOTS OF FIRE</b> ○ (Vangelis)	POLYDOR POL(SIC) 1029	(3.01/3.04)	F		52	14	14	<b>KRAFTWERK COMPUTER WORLD</b> (Kraftwerk)	EMI (TC)EMC 3370	(3.04/3.04)	E	
23	28	2	<b>BUCKS FIZZ BUCKS FIZZ</b> (Chris Hughes)	RCA ROLA(P)RCA(4) 5200	(3.34/3.34)	R		53	43	6	<b>JON &amp; VANGELIS THE FRIENDS OF MR. CAIRO</b> (Vangelis)	BMG (TC)EMC(1) 9039	(3.01/3.04)	F	
24	7	1	<b>MICHAEL JACKSON THE BEST OF MICHAEL JACKSON</b> (Bruce Springsteen)	TAMLA MOTOWN (TC)STMR 9009	(2.44/2.44)	E		54	—	2	<b>BLACKFOOT MARAUDER</b> (Al Hall/Henry Winko)	ATCO K4(50)799	(3.04/3.04)	C	
25	39	39	<b>BRUCE SPRINGSTEEN THE RIVER</b> ○ (Bruce Springsteen)	CBS (40)86810	(4.25/4.25)	C		55	35	9	<b>BRUCE SPRINGSTEEN BORN TO RUN</b> (Jon Landau/Bruce Springsteen)	CBS (40)89110	(2.74/2.74)	C	
26	40	40	<b>ADAM &amp; THE ANTS KINGS OF THE WILD FRONTIER</b> ☆ (Chris Hughes)	CBS (40)84549	(2.74/2.74)	C		56	—	1	<b>ANY TROUBLE WHEELS IN MOTION</b> (Burr Abbott)	STFF (C)6522 37	(2.43/2.43)	C	
27	30	30	<b>ULTRAVOX VIENNA</b> ● (Cory Robbins/Robert)	CHRYSAIS (ZCHR) 126	(3.04/3.04)	F		57	—	1	<b>HERB ALPERT MAGIC MAN</b> (Burr Abbott)	ABM AM(LHCAM) 67328	(3.04/3.04)	C	
28	17	1	<b>RICKIE LEE JONES PIRATES</b> (Rickie Lee Jones/Lenny Waronker)	WARNER BROS K4(65)610	(3.04/3.04)	W		58	—	9	<b>HUMAN LEAGUE REPRODUCTION</b> (Human League)	VIRGIN V2133	(2.43)	C	
29	5	1	<b>MICHAEL JACKSON ONE DAY IN YOUR LIFE</b> (Various)	TAMLA MOTOWN (TC)TML 12158	(3.04/3.04)	E		59	—	7	<b>HUMAN LEAGUE TRAVELOGUE</b> (Human League)	VIRGIN V2160	(2.43)	C	
30	14	1	<b>PAT BENATAR PRECIOUS TIME</b> (Keith Gray/Neil Giraldo)	CHRYSAIS (ZCHR) 1246	(2.43/2.43)	F		60	45	4	<b>DON WILLIAMS ESPECIALLY FOR YOU</b> (Garth Furst/Don Williams)	MCA M(C)P(C) 3114	(3.04/3.04)	C	

