BPI claims blank tape levy breakthrough

THE BPI has achieved a dramatic break-through in its long-running battle for the introduction of a levy on blank cassettes and tape hardware.

John Deacon, BPI director general, revealed last week that the Department of Trade has agreed in principle to a levy as a solution to the growing problem of home taping.

It follows a recent series of talks between the BPI and the Department of Trade’s industrial, property and copyright division during which it was conceded by the Department that an answer to the whole problem was urgently required.

Deacon told Record Business: “We have made significant progress during the talks. It’s no longer a case of the BPI insisting how serious the problem is – the Department now accepts that we have a case and that we need a levy.”

He went on: “We’re now getting down to the nitty-gritty. We are having discussions on legislation, how exactly a levy will work and how it will be distributed between BPI members, the MCPS and the Musician’s Union.

The unexpected turn of events has led to the indefinite postponement of the advertising campaign, announced by the BPI last September, aimed at reducing the £150 million allegedly lost by the industry to home-taping every year.

The campaign would have attempted to impress upon the public that it is illegal to tape copyright music without a MCPS licence. BPI members were also to have been asked to print warnings on album sleeves about the illegality of home-taping.

Despite the progress, any eventual legislation on a levy remains a long way down the road. We are having discussions on legislation, how exactly a levy will work and how it will be distributed within the industry. These talks are proceeding very well.”

DECCA CHAIRMAN Sir Edward Lewis, who died at his home on Tuesday, was a record industry giant for half a century. A full obituary and tributes from former colleagues appear on page 4.

New look for EMI marketing

EMI HAS re-shaped its marketing and promotion structure following the recent decision to drop the Licensed Repertoire Division.

Peter Buckleigh has been made director of marketing and promotion with immediate effect of EMI Records (UK) and will take on responsibility for both group and licensed repertoire, reporting to md Ramon Lopez.

In addition to his previous areas of responsibility, classical division general manager John Patrick, MOR division general manager Vic Lanza and commercial development’s Brian Berg will all report to him.

Other changes include the appointment of John Preston to repertoire marketing manager and Geoff Kempin to the new post of video projects manager, both reporting to Buckleigh.

Press officer Janice Haigue and secretary Fiona Campbell will report to Preston. Kempin’s post indicates EMI’s commitment to the growing area of audio visual software and he will be co-operating closely with Bob Hart who recently took on corporate responsibility for worldwide exploitation of this medium.

John Kavanagh remains general manager of Harvest/EMI repertoire and he has appointed Martyn Barter and Bob Fisher as label managers joining existing label manager Chas Webster and press officer Brian Munns.

GRCC cancels annual meet

THE GRRC has decided not to stage its annual exhibition and conference this year.

The decision was taken because of the dismal turnout from record retailers at last year’s Cumberland Hotel event. Less than 50 dealers attended the three day conference and there was an equally poor response from exhibitors.

MTA secretary, Arthur Spencer-Bolland, told Record Business: “The decision was basically forced upon us because of dealer apathy. We have had difficulty getting exhibitors and it seems that a GRRC conference is simply not necessary. Last year we put in a lot of effort for nothing.”

The MTA conference will, however, be going ahead as scheduled at Bournemouth during May, as will the MTA awards dinner at the Piccadilly Hotel, London, on March 4, when Sir Harold Wilson will be the guest of honour.

Stations hail RB’s indie chart

ROCK DJ’s on three radio stations - Forth, Swansea Sound and Merseyside - are already using RB’s Indie Chart as part of their weekly programming. Because of interest created within the trade by the chart – based on retail sales of independently-distributed product - RB is now publishing it weekly (this week on page 25).

Country show presenters on Clyde, BBC Brighton and BBC Sheffield have been added to the list of those making use of the Record Business/CMA Country Chart, bringing the total number of radio users to 18.

New album

New 2nd Single
Catching The Sun (Arr Perchiorluk Cocks) - MCA at 508.
New needletime agreement will limit Radio-1 disc plays

RADIO-1 may have to cut back on the number of new releases it broadcasts under a new agreement between the BBC and PPL.

Until now there has been no strict allocation of Review Time exempt from needletime payments. However there will be restrictions in a new agreement being negotiated. Radio-1 is currently featuring material in this category far in excess of the expected ceiling.

An agreement between the BBC and PPL was originally set down in 1935. The last agreement was made in 1968 and officially expired in 1973 although payments were continued on a "carry over" basis. Payments are calculated at a lump sum per year for 127 hours of needletime per week between Radios 1, 2, 3 and 4. This lump sum is index-linked with extra money payable for additional needletime requirements. It works out at a rate per hour which is currently'sayings post of £0.18p.

It is understood that negotiations with the BBC will not be finalised until the Performing Right Tribunal proceedings are over. The AIRC is attempting to get IRL's needletime payments reduced. This financial year, at the present rate, IRL's needletime rate will be £732.60. It is now thought that the Tribunal will run into the beginning of March at a cost to IRL of over £300,000.

Industry fastest growing tv spenders

EASILY THE fastest growing buyers of national press display space and TV airtime during the last decade was the record and tape industry, reflecting the rapid rise of TV merchandising in the 70s.

From a tiny £300,000 rate card spend in 1970, the industry expanded its appetite for national exposure until by 1979 it was firmly placed in the advertising spenders top 10 with a total bill of £17.4 million, according to a special ten-year survey conducted by Media Expenditure Analysis and published last week, entitled Ten Year Trends.

This figure places the record industry just above Building Societies in the spending league and immediately below Chocolate Confectionery at number nine. Topping the index for 1979 were Department and Retail stores with a massive £94.5 million outlay.

Conifer acquires EMI Classical

CONIFER RECORDS has taken on responsibility for importing EMI classical product following the closure of the company's own importing division.

John Deacon, Conifer md, said that the arrangement would give access to a large quantity of unreleased repertoire by such artists as Fischer-Dieskau, Annilese Rothenberger, Richter, Eschenbach as well as operas and operettas by Strauss and Lehár. Also included will be archive material by Puccini and Verdi and the Vienna Philharmonic Orchestra and the Reflexe and Prae Classica series of medieval and 17th Century music.

Conifer is also now importing the Capitol T series, or as much of it as remains, from EMI Holland where the classic recordings were all reassured in their original sleeves.

Conifer is about to take on another additional cut on the 'B' side. The tour goes out between February 7-22 and includes Rock Goes To College BBC recording.

Marketing will embrace radio advertising a week before dates in cities covered by Metro, BRMB, Capital, Classic FM and Cit" as well as print advertising in the trade and consumer magazines. This will be backed by 400 window displays nationwide and disc promotion handled by Sally ‘O’.

CBS sets TV for Mathis, Nolan & KC

FEBRUARY TV campaigns have been formulated by CBS Records for albums from Johnny Mathis, KC and The Sunshine Band and The Nolan Sisters.

KC and The Sunshine Band’s Greatest Hits, released on February 15, will run for two weeks from February 21 in Granada, ATV, Yorkshire and Tyne-tees. The album will carry full dealer margin during this initial campaign, reverting to the standard market margin the promotion goes national. A new KC single, titled ‘Let’s Go Rock ‘n’ Roll’, will be released mid-February.

The Nolan Sisters’ LP, Nolan, which entered the charts last week, will be TV advertised in ATV for two weeks from February 7. No plans exist at present to extend the campaign.

Johnny Mathis’ new LP, Tears And Laughter is to be tested in Westward for between two to three weeks from February 6, and will initially only be available in this area. A national £250,000 tv campaign will probably be launched during March, depending on the success of the test.

Wea’s ‘robot’ rep on disc

WEA IS launching a special ‘robot’ product presenter to help service stores with WEA accounts which don’t currently receive a personal visit from the company’s sales team.

To be known as an ‘audio presenter’, it takes the form of a 7-inch single sent to dealers every month. It has a playing time of around 12 minutes introduced by DJ Annie Nightingale and comes in a plain white bag with WEA label overprinted ‘February release’ March Release and so on.

The disc will detail monthly album releases, featured singles requiring special promotion with relevant music cuts and provide marketing support information.

The ‘robot’ will be sent to all dealers with WEA accounts not visited by the sales team accompanied by a letter. Accounts normally called by the telephone sales department will receive a brief outline of the promotion and news of the forthcoming month’s needletime payments. Retailing stores will be asked to fill in an enclosed order form and return it in a reply-paid envelope or to contact the sales department for more information.

Merchandising

MCA RECORDS is mounting a major promotional campaign around Spyro Gyra’s new album Catching The Sun, released on February 8 with both 7-inch and 12-inch singles of the title track. The release will be accompanied together with the band’s first UK tour.

The 12-inch will be limited edition in a colour bag like the small format release carrying the full-length ‘Catching The Sun’ (MCAT 568) and an additional cut on the ‘B’ side. The tour goes out between February 7-22 and includes Rock Goes To College BBC recording.

GEM RECORDS is planning a meaty push behind The Movies’ first album and single for release on February 1. The single release of India (GEMLP 105) and the 45 ‘Love Is A Sacrifice’ (GEMS 20) and the first 7,500 copies of the single will be packaged with free stickers while window displays will be booked into stores. Promotional material includes posters, T-Shirts, enamel badges and postcards, and full page advertising has been booked in the consumer press during February and March.
IT MAY, in the words of a bearded Polydor prophet, have been the last of the superlitals, as we know them. The glorious farewell to those days of yesteryear largesse took place last week at the Royalty Theatre, hired by Polydor to present live to about 700 guests Marti Webb singing her new LP Tell Me On A Sunday, written for her by Andrew Lloyd Webber and Don Black. As ALW diffidently pointed out on the record she has the support of the LSO, but the budget wouldn’t stretch to them and an audience, so she worked with the backing group from the album, but since that included Rod Argent, Barbara Thompson and John Hiseman, she had nothing to complain about. The album is the story of an Englishwoman in New York and her love affairs. For the time being it is being presented as a one-woman show, but there is obviously the basis for a new musical in which when it is properly fleshed out. Despite the Evening Standard’s wapsih remarks about the songs sounding like leftovers from Evita (and there were odd echoes to it too) Marti Webb varied from good to excellent and Ms. Webb in a neatly understated performance handled them with assurance in that straightforward rather characterless way which typifies legit stage singers.

Afterwards came the feeding and wining of the 700, among them Chancellor Sir Geoffrey Howe, and a cornucopia of free albums. At a guess, the evening must have set Polydor back the best part of £10,000 which, added to the reported cost of £180,000 for the worldwide deal, leaves a lot of albums to be sold. Still, ALW’s involvement is a strong selling point, and down among RB’s Ones To Watch last week was ‘Take That Look Off Your Face’ by Marti Webb. A promising start has been made and Polydor is understandably bubbling with confidence.

ALSO BUBBLING with confidence that the punters still want disco was Alan Carr, the mastermind behind the Grease and Tommy films, who has 20 million dollars of EMI Films money on a disco extravaganza entitled Can’t Stop The Music starring the Village People with choreography by Arlene Philips and featuring Hot Gossip. Assorted mediapersons saw a selection of extracts from the film not due here until later in the year, including a reviving treatment of ‘YMCA’ set in a gym — a real 1980 piece of Busby Berkeley. Afterwards at a lavish Dorchester lunch, Carr announced that on a handshake agreement with EMI, he will be making a film a year, the first being the musical Chicago ... in attendance was former EMI GRD chief Bob Mercer, now an executive with EMI Films, who was preparing to jet off to LA to see the Pink Floyd tour opening (due at Wembley in June) and enthusiastic about the film potential of The Wall, also reporting about the excellence of Neil Diamond’s performance in The Jazz Singer ...

HIGHLY ENJOYABLE — Alan ‘Midnight Express’ Parker’s film of Cliff Richard and The Shadows anniversary concert shown on TV, with great editing by Jerry Hands on a pitch original black and white footage from Oh Boy! etc. of songs like ‘Willie And The Hand Jive’ into the Palladium performances ... as a result of a reversed picture, sleeve of AC/DC single boasts three left-handed guitarists. WEA optimistically hopes that the 5000 copies affected may become collectors’ items. a recent Ten To Watch In The 80’s feature in Fierce Eye listed the Rev. J. C. Flannel “controversial hard-hitting author of Jesus — The Biggest Hoax In History ... widely tipped as the next Archbishop Of Canterbury” over a picture looking remarkably like Ray Coleman of the MM...

UNDER LOUIS Benjamin’s chairmanship Record Industry Dinner and Ball will be at the Hilton on December 13 with a fund-raising target of £150,000 — awaited from Safari band The Boys, send-up of ‘Day Trip To Bangor’ — likely title ‘Day Trip To Wembley’ ... to celebrate signing of reformed Osibisa, Pye laid on a reception at the Ghanaian Embassy ... with singles by Dollar and Sheila B. Devotion currently in the charts, top promotion man Oliver Smallman of Carrere to concentrate on his Ramalam Music publishing company and indie promotion (409 2211) ... from recent list of UK Grammy nominees, we missed Elton John’s ‘Mama Can’t Buy You Love’ listed for the best male R&B vocal...

RECORD BUSINESS February 4 1980
Sir Edward Lewis 1900-1980

AMONG THE tributes to Sir Edward Lewis were the following - Bill Towsey, Decca director and a colleague for 53 years: "He was the doyen of the record business, but I remember him most for his many kindnesses and for being a great human being. He was always looking forward musically and proved his vision in 1949 when after a year and a half at the top he convinced that the future of the business was in Long Playing records and released them in Britain three years before anybody else.

D. H. Toller-Bond, president of London Records, who became associated with Lewis while working on the navigator system in the Royal Navy during the war: "He was a man of great thought who never flinched from taking well calculated risks which usually turned out to be right. He was extremely loyal to people who worked for him and always expected that if a man had shaken hands with him that was as good as a contract.

Ken East, chief operating officer EMI Music and a former m.d. of Decca Records: "I came into the record business in my early days in the record industry and was the only person for whom I would have left EMI.

Tony Calder, business consultant to Ice Records and a former co-manager of the Rolling Stones: "He was a tough negotiator, but it was a pleasure to deal with him. He was sharp, receptive to innovation but also extremely loyal to people who worked for him and, later became commonplace in the industry, and most of all he loved the music.

A lunch to mark the signing of a new Rolling Stones contract he gave each of them a copy of his book No G.I.C. - with their advance cheques tucked into the back page.

Sir Joseph Lockwood, former chairman of EMI: "Once upon a time we were business adversaries and I remember having a row with him about his claim that Decca was the largest record company. In later years we came to admire each other and found him one of the kindest men I knew. He would do anything for anybody he liked."

Jonathan King: "He taught me more than anybody about the record business. He inspired great loyalty in people and, although it was not generally known, he had a wonderful sense of humour."

Geoffrey Everitt, managing director of MAM Records: "He was like me a great lover of cricket and we used to meet occasionally at the Oval. What most impressed me was how aware of everything he was and he would always have little pieces of paper with him showing the latest sales figures. He was always full of beans and showed great loyalty to his artists, including lending them money to one who wanted to buy a house."

L.G. Wood, I will remember him not only as a formidable businessman, but also as a man who had a wonderful sense of humour. He was quick to recognise and appreciate good work and to show consideration to those in difficulties. The world record industry has lost a giant, the like of whom we shall never see again.

SIR EDWARD LEWIS, chairman of Decca Records 1929-80.

1937 Decca Inc. was out of the red at last, but Lewis' firm was still making loans to maintain Decca's stability in London.

Heavy sales of records led the company into specialised fields, notably the use of radio for navigating ships and planes.

Decca Navigator was perfected in time for the D-Day landings in Normandy and proved invaluable in guiding the ships and landing craft to their exact locations.

He was also able to see the potential in Italy of new American developments, a microgroove record rotating at 33 1/3 rpm which he released in England some three years before EMI, and in 1956 the company introduced its own system of treble recordings. Lewis, with his insistence on quality, was less well disposed towards tape and Decca was the last of the British majors to enter the cartridge and cassette market.

In 1962, after Decca Gramophones building in Southwark had been destroyed in a bomb raid, Lewis made a deal to take over the company and staff. This laid the foundations for the sales and expansion that have since made Decca a major force in the industry throughout the world.

During the war, stock in American Decca was sold to fund development of the Decca Navigator. This led in 1946 to the formation of London Records, largely to sell Decca phonographs, but in due course to take on distribution of classical records and to import pop material like "Now Is The Hour" by Gracie Fields and "Auf Weidersehn" by Vera Lynn, both sizeable American hits.

The aggression of Decca in America paid off in Britain where the company became a major licensee of labels like Warner Bros., RCA, Capitol, Atlantic and MCA. While Decca developed a fine reputation for its classical catalogue and its recordings of British bands like Ted Heath and Ambrose, it also made its contributions to the British Beat Boom. When the company was sold in 1960, it was noted for its failure to sign the Beatles, it did pick up on Tommy Steele (turned down by EMI) and Lewis was sharp enough to recognise the potential of the most radical act of the period, The Rolling Stones, as well as the Moody Blues and subsequently Tom Jones and Engelbert Humperdinck.

A great believer in personal relationships, Lewis was essentially a shy man who shunned personal publicity and didn't give interviews. He didn't formally become chairman of Decca Records until 1957 and he never regarded it as necessary either to take a very large stake in the company or to have an office in London. He was not a technical person, but an inspiring leader and co-ordinator, and in 1967 he was awarded the Gold Albert Medal of the Royal Society of Arts. He was knighted in 1961.

He is survived by his second wife and two sons, a daughter and three grandchildren.


The DEATH last week of Sir Edward Lewis, chairman of Decca, showed the industry of one of its true giants, an entrepreneur of skill, vision and daring who built and empire of global influence and then saw it crumbling.

If he could have chosen the moment, when this was the time to make his final exit on the eve of the sale of his beloved record company to Polygram and the dispossession of the remainder to Racial. He was three months short of his 80th birthday and it was the 51st year of the foundation of Decca as a public company. It was also 150 years since the death of Sir Edward Lewis retiring was never seriously contemplated.

He became involved with Decca rather as a victim of circumstances. Although he had a deep interest in records, which even in the 20s he recognised as having much greater commercial potential than a gramophone, he was first and foremost a stockbroker. After handling the first flotation of Decca in 1928, Lewis heard of Duophone's 75,000 square feet factory at New Maiden, where Al Jolson records were being manufactured, that was for sale.

He recognised it as an opportunity for Decca to make a swift entry into the record business and tried to persuade the directors to purchase it. He was unsuccessful and formed his own syndicate to buy the factory for £45,000.

When a new record company had to be formed to take over the Duophone agreement, Lewis decided that the distribution of Columbia was ideal and for £315,000 the company was purchased.

The Decca issue was made on February 28, 1929 and was nearly twice as successful as the company's previous record.

As the struggle to keep the company alive in a tough economic climate that it was not until 1945 that the original subscribers obtained a profit on their holding. The first records included six titles by Ambrose and two by Billy Cotton and a recording of 'God Save The King', all retailing at three shillings.

Although he had not foreseen becoming part of Decca's management, Lewis found himself involved with a quickly ailing company. To improve turnover popular records were reduced to 1s 6d - half the price of HMV and Columbia - and there were management upheavals. In the end Lewis decided to take control - with the intention of remaining only until the time he signed Jack Hylton, which necessitated an allotment of 40,000 shares, but 'Rhymin', one of the bandleader's first releases, was a hit and achieved not better for the next 13 years.

He also laid the foundation for Decca's classical business by acquiring UK rights to the Polydor recordings.

In 1932, Decca bought Brunswick from Warner Brothers for £15,000 and was again short of money to the point that the staff accepted salary cuts, and on one occasion the Post Office cut off the phones.

With the Brunswick takeover giving Decca access to Bing Crosby's record company, the company slowly began to prosper, but not without further problems, like the bank threatening to put the company into the breaking-up department and, just before Christmas, the coal merchants refusing supplies except for cash.

By 1934, the record company showed its first profit and Lewis was invited to join with American friends in the purchase of Columbia for a modest £75,000 dollars. Lewis thought he had a deal, but lost the battle in the end to the American Record Corporation. This led to a decision by Lewis and Jack Kapp of Brunswick to form Decca Records Inc. at a time when record sales in America had slumped from 100 million in 1928 to 10 million in 1933. It was however, the end of the slump and Kapp was able to bring Crosby and other artists with him from Brunswick.

Nevertheless, the company almost founded, which would have meant the end of the British company, too. In Britain, business was improving, but having to finance heavy American losses. However, by the time two unknown artists, Riley and Farley, delivered the first 100,000 seller with 'The Music Goes Around And Around', the American record business was hauling itself back to prosperity. By August 1937 Decca Inc. was out of the red at last, but Lewis' firm was still making loans to maintain Decca's stability in London.

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RECORD BUSINESS February 4 1980
Listeners to 23 Radio Stations are regularly hearing something to their advantage

*RECORD BUSINESS CHARTS are getting in everywhere...*
<table>
<thead>
<tr>
<th>TITLE/ARTIST</th>
<th>Label/Cat No</th>
<th>Date/Unit</th>
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<tbody>
<tr>
<td>THE SPECIAL A.K.A. LIVE! (EP) SPECIALS</td>
<td>2 TONE CHS TT7</td>
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<tr>
<td>I'M IN THE MOOD FOR DANCING NOLANS</td>
<td>EPIC EPC 8068</td>
<td>C</td>
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<tr>
<td>BRASS IN POCKET PRETENDERS</td>
<td>REAL ARE 11</td>
<td>W</td>
</tr>
<tr>
<td>MY GIRL MADNESS</td>
<td>STIFF BUY/BUYIT 62</td>
<td>C</td>
</tr>
<tr>
<td>IT'S DIFFERENT FOR GIRLS JOE JACKSON</td>
<td>A&amp;M AMS 7493</td>
<td>C</td>
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<tr>
<td>COWARD OF THE COUNTY KENNY ROGERS</td>
<td>UNITED ARTISTS UP 614</td>
<td>E</td>
</tr>
<tr>
<td>BABE STYX</td>
<td>A&amp;M AMS 7489</td>
<td>C</td>
</tr>
<tr>
<td>WITH YOU I'M BORN AGAIN BILLY PRESTON &amp; SYREETA</td>
<td>MOTOWN TMG 1159</td>
<td>E</td>
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<tr>
<td>PLEASE DON'T GO KC &amp; THE SUNSHINE BAND</td>
<td>TK TRK 7558</td>
<td>C</td>
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<td>SOMEONE'S LOOKING AT YOU BOOMTOWN RATS</td>
<td>ENSIGN ENY 34/3412</td>
<td>F</td>
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<td>I WANNA HOLD YOUR HAND DOLLAR</td>
<td>CARRERE CAR 131</td>
<td>W</td>
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<td>7 TEN REGENTS</td>
<td>RIALTO TREL 111</td>
<td>A</td>
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<td>BETTER LOVE NEXT TIME DR. HOOK</td>
<td>CAPITOL CL 16112</td>
<td>E</td>
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<tr>
<td>THREE MINUTE HERO THE SELECTER</td>
<td>2 TONE TT6</td>
<td>F</td>
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<td>I HEAR YOU NOW JON &amp; VANGELIS</td>
<td>POLYDOR POSP 96</td>
<td>F</td>
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<td>LIVING BY NUMBERS NEW MUSIC</td>
<td>GTF GT 261</td>
<td>C</td>
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<td>SAVE ME QUEEN</td>
<td>EMI 5022</td>
<td>E</td>
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<tr>
<td>AND THE BEAT GOES ON WHISPERS</td>
<td>SOLAR SO 12-1</td>
<td>R</td>
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<td>BUZZ BUZZ A DIDDLE IT MATCHBOX</td>
<td>MAGNET MAG 157</td>
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<td>MERCURY KOO 8/812</td>
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<td>SPACER SHEILA &amp; B.DEVOTION</td>
<td>CARRERE CAR 128</td>
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<tr>
<td>ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES</td>
<td>INFINITY INF 120</td>
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<tr>
<td>JAZZ CARNIVAL AZYMUTH</td>
<td>MILESTONE MSP/MRC 101</td>
<td>R</td>
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<tr>
<td>JANE JEFFERSON STARSHIP</td>
<td>GRUNT FB 1750</td>
<td>R</td>
</tr>
<tr>
<td>TEARS OF A CLOWN - RATING FULL STOP BEAT</td>
<td>2 TONE CHS TT6</td>
<td>F</td>
</tr>
<tr>
<td>SPIRITS (HAVING FLOWN) BEE GEEES</td>
<td>RSO/RSOX 52</td>
<td>F</td>
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<td>WE GOT THE FUNK POSITIVE FORCE</td>
<td>SUGARHILL SH/SHL 102</td>
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<tr>
<td>THE PLASTIC AGE BUGGLES</td>
<td>ISLAND WIP 6540</td>
<td>E</td>
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<tr>
<td>BABY I LOVE YOU RAMONES</td>
<td>SIRE SIR 4031</td>
<td>W</td>
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<tr>
<td>UNDERPASS JOHN FOXX</td>
<td>METAL BEAT VS 318</td>
<td>C</td>
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<td>STRANGE LITTLE GIRL SAD CAFE</td>
<td>RCA PB 5202</td>
<td>R</td>
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<tr>
<td>MAMA'S BOY SUZI QUATRO</td>
<td>RAK 303</td>
<td>E</td>
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<td>CAPTAIN BEAKY KEITH MICHELL &amp; HIS BAND</td>
<td>POLYDOR POSP 106</td>
<td>F</td>
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<td>SARA FLEETWOOD MAC</td>
<td>ATLANTIC K11404</td>
<td>W</td>
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<tr>
<td>GOT TO LOVE SOMEBODY SISTER SLEDGE</td>
<td>CBS 8087</td>
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<td>A&amp;M AMS 7500</td>
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<td>WHITEFIELD K17456</td>
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<td>ROCK WITH YOU MICHAEL JACKSON</td>
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<td>I WANNA BE YOUR LOVER PRINCE</td>
<td>WARNER BROS K17537</td>
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<td>DANCE STANCE DEFY'S MIDNIGHT RUNNERS</td>
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<td>ANGELS LENE LOVICH</td>
<td>STIFF BUY/BUYIT 63</td>
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<td>TOUCH TOO MUCH AC DC</td>
<td>ATLANTIC K11435</td>
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<td>I ONLY WANT TO BE WITH YOU TOURISTS</td>
<td>LOGO GO 370</td>
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<td>MAYBE TOMORROW CHORDS</td>
<td>POLYDOR POSP 101</td>
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Legal action fails to curb import dealing

INTERNATIONAL LEGAL action to curtail parallel imports is having little effect on the import-export disc trade.

That much is clear from the level of business in both current product and cut-out material being transacted at the recent MIDEM festival in Cannes.

The big traders are not shouting about their buying and selling, and admit that recent actions in the British High Court have scared off some UK retailers, but as long as no precedent judgement is forthcoming from the courts, the importers still feel free to bring in cut-price product.

And the major operators are becoming increasingly angry at the way the record industry is presenting its case to the trade as a fight for rights and royalties. All defend their actions by arguing that the industry is trying to safeguard sales, pure and simple.

Said Terry Shand of Stage One, which took a stand at MIDEM for the first time over this year: "Business has been fine for us down here although London court action by Polydor and other majors seems to have affected the world market, but we can still bring in cheap albums from Europe and America."

"In fact, in the first three weeks here we managed to export £200,000 worth of records, while I have concluded deals to bring in more than £500,000 worth of product from EEC countries in the last three weeks."

Shand claims his product is in heavy demand in a market place where perhaps four or five album titles are selling in quantity, and those are discounted by up to 30 percent.

"Stage One spent around £4,000 in defending its case in the High Court, and although it submitted to an order to cease bringing in Who Are You? the question of a full ban on importing the Polydor catalogue has to be decided in a full trial. We are nowhere near giving up the fight."

Ex-Arista men launch indie

FORMER ARISTA s & r man Jack Stewart Grayson is launching a new independent label in March called Pagan Records.

First product will be from New York new wave singer Amy Bolton, who is signed for the UK only, and will probably be distributed independently while Grayson seeks a British licence deal.

Grayson has also signed Department F, Mike Sevridge CND and Jim Diamond to Pagan and has another major artist pending. The label has set up an office in the US, overseen by another former Arista man Jack Kreisberg, and Grayson expects to be hiring three more staff in the UK to handle regional promotion, marketing and publicity.

Pirate tape handlers can be forced to reveal sources

SUCH HAS been the success of the BPI and its legal representatives in widening the scope of laws covering piracy that it is now possible to take legal action against innocent people.

Revealing this at an international lawyers' meeting to discuss piracy, solicitor Robert Allan for the UK disclosed that innocent handlers of pirated recordings could be forced to reveal their sources of supply. This even extended to the Customs & Excise in court "doing something helpful for the industry" commented Allan in an obvious reference to the frustration previously experienced by the BPI in its efforts to secure the co-operation of the Customs in tracking down illegal shipments of pirate tapes.

The other encouraging development for the BPI, reported Allan, was the courts' greater readiness to grant secret seize-and-search orders where "overwhelming" evidence could be presented of the possibility of machinery and tapes remaining or destructed. At one time all applications for search orders had to be made in open court, with the result that the offender could disappear before action could be taken.

While Allan stressed that search-and-seize orders to be effective needed to be granted at the earliest stage in the investigations, other countries pleaded often before the European company had released them.

"But the right way, a service like ours could be an inherent cost saving factor, because by watching import sales they can gauge their pressing need to cut out their overstock problems."

And there is a strong feeling among the American exporters that when they do ship in bulk to the UK in times of strikes and strife it is the way they put it, all rights and royalties have been paid at the US end.

"Maybe the big companies should cease calling this is a fight for artists rights that teenagers would not buy them at all," he said.

Cantrell/Nesmith tie-up for label & video

FRED CANTRELL, former Berekley Records chief in the UK, has set up his own independent label called Zilch and has lined up two albums for late February.

Zilch will issue Michael Nesmith's Pacific Arts label as well as directly signed artists including Sean Tyla, The Skyscrapers and Last Touch, plus other singles.

The first of these will be a reggae version of 'My Generation' by Terry and The Unknowns and a football disc called 'Come On You Reds' by the Police.

Michael Nesmith's latest LP Infinite Rider On the Big Dogma with a single from it entitled 'Cruisin' and Sean Tyla's 'Just Popped Out' will be the first albums.

In addition Cantrell has formed a video production company with Nesmith with London offices and an independent PR agency called The Press Office. The label will be independent in the UK with a major company providing pressing and distribution and sales handled by an independent force. Zilch will also represent in-house producer Mark Dodson.
WHATEVER THE reasons for MCA's delay in releasing War's remake of 'The World Is A Ghetto' (some dealers say it was due to a change in label concept, and may now be rolling as this is written), it remains to be seen just how hot this track is now going to be in sales terms. Immediately before Christmas, it showed the single chart with '24/7 Delight' as the hottest thing on disco floors, with this widespread DJ interest a major factor in bringing heavy and prolonged import sales to the pastel-hued 'Music Man' 12" album. In the intervening month, however, the veritable tidal wave of out-of-nowhere monkeys from the Whispers, Jocko, Phyliss Hyman et al, has probably taken some of the wind out of War's. The fact that radio promotion (and, apparently promotion generally on the 7-inch version) is to go the way of the traditional music moodsway coupling I'll Take Care Of You' will probably help, after all, Peaches And Herb's 'Roller Skatin' Mate' I Pledge My Love' suffered a similar disco/radio split, neither side made the sort of penetration which might have been expected.

AFTER THE Christmas hiatus, a lot of new import albums are now reaching the shops. Chuck Cissell's Just For You (Arista) can only just claim presence felt on the chart, although there is apparently little on the album to match the disco appeal of the 'Cisselin' Hot' single. Others receiving good attention so far this season have been Wet And Wild By John Clay (American Columbia), Grey & Hanks' Prime Time (RCA), jazzman Ahmad Jamal with Georgia and经纬 Golden Vacation, Emotions produced by Barry Clayton (MCA), and the outrageously titled Never Buy Texas From A Cowboy, a new George Clinton production from his girlie-funk project, Blades Of Funkenstein (Atlantic).

A VERY strong import single not so far mentioned is 'Remove by Kobby, the second-highest newcomer on last week's chart. This is a Sound Records release, but DJ reports that sales do not appear to have spread too much beyond the London/South-East area at the moment. The single is on the Womad label, not a source normally associated with disco.

CAMEO's 12-inch on Casablanca, shared with Vernon's Burch's 'Get Up' and 7th Wonder's 'Do It With Your Body' is generally, seems not to selling the official lead out from 'Straight Out The Compa', but D.J.s are tooting it up. 'I Just Want To Be'. The latter cut was a long and successful import seller over the second half of 1979, particularly in the East Midlands and North, and always seemed odds that Pery continuosly passed over in favour of other Cameo material for single A-side release. As usual, the good ones won't live.

Pey IS also whispered to be chasing Stop's 'I Can Feel It', currently another big London hit via the Elite label, home of Atmosphere. As forecasts are realistic, Expect sales to trend to the latter group's imminent follow-up independently; their initial hit 'Dancing In Outer Space' was released on MCA only as a one-off.

UK DISCO LPs

1. OFF THE WALL Michael Jackson
2. NO STRANGER TO LOVE Ray Ayers
3. THE LAST HABIT Sun Ra
4. PRINCE Prince
5. THE LAST HABIT Hot Chocolate
6. LADIES NIGHT Kool & The Gang
7. CHOOSE CHERRY
8. ON THE RADIO GREATEST HITS 1 & 2
9. ROYAL RAPPINS' MILLS
10. SUMMER OF '69 Spring
11. LES PLUS GRANDS SUCCES DU DANCEfloor
12. NEAR DEATH EXPERIENCE
13. THE WIZARD'S OF THE OZ
14. JOURNEY THROUGH THE SECRET LIFE
15. ONE OF ONE Wayne W. Hudson
16. DISCO CLASSICS Vol. 9
17. RAY CHARLES
18. RAY CHARLES
19. THE BEATLES
20. CUBA Gibson Brothers
21. SOUL FOR THE CHILDREN
22. BRUNNER
23. MT.
24. ROYAL RADDY
25. FUNKADEAL
26. LOWELL LOWELL
27. BROTHERS COMMANDER

UK IMPORT LPS

1. EVERY GENERATION United Artists
2. THE WHISPERS United Artists
3. VALENTINE'S DANCE LP
4. MAMBO LP
5. PIZZAZZ
6. MARTHA MAURICE
7. RICKY CORDON
8. CANDY.......LP
9. THE MUSIC BOX 2 Way
10. THE MUSIC BOX 2
11. GORGONS
12. CHASE
13. CHASE
14. CHASE
15. CHASE
16. AFRICAN ROOTS
17. AFRICAN ROOTS
18. ISHIHAMA
19. TOYO
20. TOYO
21. MARK HALL
22. MARK HALL
23. MARK HALL
24. MARK HALL
25. MARK HALL
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100. MARK HALL

RETAILING

Wholesale & Import Round-up

THE IMPORTS "truce" appears to be holding with no applications for injunctions from record companies for a good two months and wholesalers doing their best to maintain low profiles pending the two main High Court trials.

As a leading UK wholesaler commented last week: "It looks like record companies have decided to take positive action to reduce the level of imports. Instead of going for injunctions they are cutting demand for imports by reducing their own prices for limited periods on various new releases."

One recently formed Midlands importer has, however, been sending various retailers price lists made up exclusively of Portuguese product, which it claims is entirely legal. Perhaps the company knows something the High Court doesn't.

One of those rare occasions when the Lugtons sales force can be found in the same place - pictured here with Robert Rigby, holding the Rock Star album which Lugtons recently picked up following a deal with Rediffusion's Fusion label.

A range of 30 titles, including feature films, music programmes and sports documentaries, are now available at between £21.00 and £28.00 dealer.

Lighting also has a selection of new US imports on the shelves. They include Parliament's Glorify All Nations, Lou Rawls' I Choose You And Talk To Me, Tony Rallo's Burnin' Alive, J. Hoggard's Days Like These and Whispers.

Polygram's import division IMS, which last week put all its prices up by an average of just under five percent, has various new releases available over the next week. Among them are L. Shankar's Touch Me There, Frank Bream's Voyer Extra Lucide on Barclay/Egg Records and the Eric Burdon re-issue Darkness-Darkness plus a number of new titles on the recently acquired ECM label.

ONE OF those rare occasions when the Lugtons sales force can be found in the same place - pictured here with Robert Rigby, holding the Rock Star album which Lugtons recently picked up following a deal with Rediffusion's Fusion label.
IMPORTANT NOTICE

TO

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OR 5 CASSETTES

COST

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- Sleeve and record protection from dust, dirt and handling
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Tel: 01-952 5262/5 (Ansaphone after 6.00 pm)
Telex: 21400 KEMPNR-G

for machinery, material and complete technical and costing advice on shrinkwrap

EX-STOCK
How Kempners got the market (shrink) wrapped

A LOOK at the company which has cornered the growing market for shrink-wraping albums and which can supply the machinery to do the job immediately.

Said Rogers: "We decided to take premises larger than we currently need to avoid having to move again if the business continues to grow at its current rate. Before the summer, we will have to install air-conditioning and roof reflectors because shrink-wrap must be stored below 70 degrees."

Kempner has exclusive UK distribution for shrink-wrap from its supplier, the US company Reynolon. Shrink-wrap accounts for 70 percent of turnover with shrink-wrap machines - about £1,600 for manual and up to £20,000 for automatic - making up the other 30 percent.

JUST ONE of Kempner's range of record shrink-wrap machines. Manual models cost about £1,600 - automatic machines over £20,000.

THE COMPANY'S new Stanmore offices.

supplying the range of manual and automatic machines that its customers require to shrink-wrap their own stocks, is the Stanmore-based company Kempner, which currently relies on the record industry for almost 20 percent of its £1 million plus turnover.

Kempner has been in the packaging business since the mid-60s, but it is only during the last five years, proceeded by the arrival of director Richard Jankel, whose family owns the business, that the operation has successfully capitalised upon the expanding shrink-wrap market.

Paul Rogers, Kempner's general manager, explained: "Before Richard Jankel took an active interest in the business five years ago it was just ticking over. I joined three years ago and our turnover has more than trebled since then. Our staff has also grown to ten, including the appointments of Barry Heath as technical services manager and Aidan Coles as customer services manager."

The expansion of the business has also led to the need for larger premises. In November last year, Kempner moved from the Tottenham site to the new £300,000 warehouse and offices in Stanmore - part of which is to be sub-let.

The list of companies supplied by Kempner is ample evidence of the increased demand, especially among record retailers, for the operation's product. Among the retail chains are Virgin Records, which now shrink-wraps product in all its branches, HMV and Our Price Records, plus individual outlets all over the country.

Also supplied are Pickwick, Multiple Sounds and industry rack jobbers Record Merchandisers. As for the major record companies, Kempner supplies EMI, CBS and, at present, Decca plus Virgin Records' export company Caroline.

Rogers commented: "With more record shops introducing self-service systems, the demand for shrink-wrap has increased. It's very important for self-service shops - product stays better protected, it gives a cleaner, better finish and it increases security because people can't slide another record into a sleeve."

He added: "Our main advantage over our competitors is that we operate a flexible system, our staff are keen and work long hours and we treat all our customers on an equal basis. If a retailer walked in today and paid cash he could walk away immediately with a shrink-wrap machine and his initial stocks."

Rogers is, however, critical of UK record companies' policy of shrink-wrapping only a limited amount of their product - mainly special box-sets and classical material.

"In America everything is shrink-wrapped", said Rogers. "It annoys me that record companies here don't do the same - especially whe it costs no more than 1p a time to shrink-wrap discs. It's also quite likely that the level of faulty returns would be reduced if all records were shrink-wrapped."

Rogers went on to emphasise that the overall cost for the small record retailers of starting his own in-store shrink-wrapping was not that high. After the initial outlay on a machine, very little additional maintenance is needed. "Our Price Records bought a machine from us three years ago and we have only had to fully service it once," claimed Rogers.

In addition to the record business, Kempner's customers are spread across a wide range of industries covering toys, chemicals, paper, stationary and greetings card companies plus various shrink-wrap sub-contractors, which include a number of Britain's prisons. Said Rogers: "We are lucky to be spread across various different industries. If business falls off in one area, we are usually compensated by an increase in turnover in another area. Because of this we are fairly confident about the future."

And moving into the 1980s, Kempner's next bid to increase its business will be at the forthcoming Pakex '80 trade fair at the Birmingham Exhibition Centre during March, where the company has booked its largest stand to date.
'JUDY IN DISGUISE'  
THE BRAND NEW HIT SINGLE FROM  
Silicon TEENS  
MUTE 004  
MUTE RECORDS  
DISTRIBUTED BY ROUGH TRADE  
RED RHINO SPARTAN  
ROUGH TRADE  
SILENT  
COMMAND  
RT035  
CABARET VOLTAIRE  
VOLTAIRE  

ON THE RADIO  
Hot on the RB Airplay Guide:  
DAVE EDMUNDS/SINGIN' THE BLUES (Swansong)  
FLYING LIZARDS/TV (Virgin)  
PETER GABRIEL/GAMES WITHOUT FRONTIERS (Charisma)  
DONNA SUMMER/ON THE RADIO (Casablanca)  
ALI THOMSON/TAKE A LITTLE RHYTHM (A&M)  
DUSTY SPRINGFIELD/YOUR LOVE STILL BRINGS ME TO MY KNEES (Mercury)  
ELVIS COSTELLO/I CAN'T STAND UP FOR FALLING DOWN (F-Beat)  

DISCO/SOUL  
Top new sellers on RB's Disco Chart:  
PLAYERS ASSOCIATION/WE GOT THE GROOVE (Van.)  
SHALAMAR/RIGHT IN THE SOCKET (Solar)  
FAT LARRY'S BAND/HERE COMES THE SUN (Fantasy)  
WAR/THE WORLD IS A GHETTO (MCA)  
CHAIMEN OF THE BOARD/GIVE ME JUST...(Inferno)  

IMPORTS  
Fastest moving Disco/Soul imports:  
SHARON PAGE/TONIGHT'S THE NIGHT (Source)  
SLAVE/JUST A TOUCH OF YOUR LOVE (Cotillion)  
ALTON & JOHNNY/HANG ON IN THERE (Polydor)  

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business.
ROUGH TRADE
NEW REleases
scritti politti x 2 singles

DOCTOR MIX LP

CABARET VOLTAIRE LIVE

NEW RELEASES

Due in the shops this weekend

DR FEELGOOD/HONG KONG MONEY (Uni)
RAINBOW/ALL NIGHT LONG (Polydor)
STIFF LITTLE FINGERS/AT THE EDGE (Chrysalis)
DEF LEPPARD/HELLO AMERICA (Vertigo)
DICKIES/FAN MAIL (A&M)
ANDY GIBB/DESIRE (RSO)
JOCKO/RHYTHM TALK (Phil Int)
NARADA MICHAEL WALDEN/TONIGHT I'M ALRIGHT (Atlantic)

ROCK

Top action from the RB Top 100 and Indie Chart

AC/DC/TOUCH TOO MUCH (Atlantic)
CHORDS/MAYBE TOMORROW (Polydor)
HOLLY & THE ITALIANS/TELL THAT GIRL... (Oval)
999/TROUBLE (Polydor)
TOYAH/BIRD IN FLIGHT (Safari)

OFF THE WALL

Coming out of nowhere

DON ARMANDO'S SECOND AVENUE RUMBA BAND/ I'M AN INDIAN TOO (ZE)

USE PICKS

of the week

TH YOU (Epic)

NEW RELEASES

Due in the shops this weekend

DR FEELGOOD/HONG KONG MONEY (Uni)
RAINBOW/ALL NIGHT LONG (Polydor)
STIFF LITTLE FINGERS/AT THE EDGE (Chrysalis)
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OFF THE WALL

Coming out of nowhere

DON ARMANDO'S SECOND AVENUE RUMBA BAND/ I'M AN INDIAN TOO (ZE)
Boots: records are a challenge to communicate the appeal of music

He continued: 'The number of titles in each outlet varies, however, in some of our larger stores we carry a full back catalogue range and we will always take special orders from customers. As for new releases, we make space available if justified by the sales potential.'

Unlike Woolworths, which is backed by Record Merchandisers, Boots operates its own buying policy. The vast majority of product is ordered by the individual record departments, with head office providing direction.

Commented Smellie: "We are in continual touch with the record companies and from these discussions we issue guidance notices to the shops indicating the sales potential of new releases. The branches are directed to stock the major new albums, an initial distribution being arranged for many of them. The policy regarding less certain releases is always a compromise between what we recommend, the buyer's own judgement and the store's stock situation."

Boots is, however, becoming increasingly concerned about the pressure by some record companies to depress retailer margins, especially when they can't claim, this will inevitably inhibit the breadth of product range that can be stocked, and will mean that the company is likely to increase the centralisation of its buying control.

Purchasing policy can be subjected to centralised control, as witnessed last year by Boots' decision to ban the Peter Tosh album Bush Doctor, which carried what was meant to be a marijuana-scented scratch 'n sniff sticker.

'We do not like to see ourselves acting in the role of a censor, but we must recognise situations that might cause offence to a majority of our customers," said Smellie.

Emphasis on in-store promotion

He added: "We do also exert centralised control for the chain's merchandising activities and we therefore have regular talks with record companies over promotional opportunities. We put a lot of emphasis on in-store promotion. This aims to attract the attention of all potential customers, but we believe we have a special opportunity of selling records to people who don't usually buy them - look at the Grease and Saturday Night Fever syndrome. It's a challenge to try and communicate the appeal of music and attract new customers.

Evidence of Boots' commitment to in-store promotion is comes from the recently negotiated agreement with the display company Topic for in-store videos. The promotion films, produced by Topic andSandwich on a monthly basis, are now shown in Boots' top 65 record departments. Boots also now sells pre-recorded and blank video cassettes.

Effective staff training is vital to Boots' drive towards 'serious' record retailing. 'We try to ensure that our staff are fully trained in the techniques of the record trade," said Smellie.

"However, at the moment a lot of training is in-store and geared towards Boots' internal policy. I would like to see training expanded."

He also insists that Boots' shopping profile is not restricted to any particular age bracket. He said: "People of all ages shop at Boots. We definitely do not tailor our business to one particular section of the community."

Discounting, always a sensitive subject for UK multiples', is carefully played down by Smellie. With Boots discounting between 50 pence and £2.00 off selected titles, it claims that in the current market it is the large independent chains that have become the heaviest discounters.

"There's a bit of a myth that the major multiples are waging some sort of discount war," he commented. "But if you go down the High Street today, the cheapest prices are not necessarily being offered by a multiple. We just watch for the going price and follow the lead of others when deciding what we discount.

He continued: "It obviously concerns us about the amount of discounting going on. But if we can do anything about it we are not responsible for leading it but our policy has to reflect the real world."

Part of the problem is that today the record business is polarised towards new releases. If a new release is a certain good seller it is likely to be discounted. It's most significant when records are at the top of the charts.

Records too expensive

As for blank tapes, Smellie said that he was fully aware of the difficult problem of home taping, but he added: "We sell blank tape simply because the demand is there and we can do nothing about it.

"We sell blank tape because the demand is there and we can do nothing about it. We still think most people can't afford to buy records at the current prices, and advancing technology is going to further exacerbate the problem."

Despite the general industry recession, the drop in sales created by last summer's VAT rises and price increases and the problem of stimulating back catalogue sales, Smellie is reasonably confident about the future of the business.

The optimism mainly stems from the anticipated video boom. "The whole industry is going to change over the next few years," he commented. "It will be brought about by the technological developments in video. The opportunities for the future are fascinating. And there can be little doubt that Boots is already doing its best to capitalise upon these developments."

As Smellie concluded: "Boots is in the music business to do things as professionally as any independent. We're completely involved and we are now successfully proving to the record companies our ability to sell records. It's vital to differentiate between multiples with this approach to record retailing and those who stick to chart material and budget records."
**NEW ALBUMS**

**CHART BUSTER** - platinum album  
**STEADY** - worthwhile catalogue or specialist album

**UP-AND-COMING** - long-rider act, expected breakthrough. Single likely to boost album sales

**THE ANNOUNCEMENT** by Matsushita that it is opting for JVC's videodisc system brings down to three the most potentially viable disc formats. Matsushita has a great deal of technical expertise and financial muscle, and would not make decisions without minutely pondering the consequences. These start with abandoning Matsushita's own disc system, and—since JVC has a remarkable track record of having come out with the almost-standard VHS format—investing in JVC's electro-tracking capacitance pick-up system, which offers random access, still frame, slow motion and fast-motion playback. The JVC disc needs basically the same manufacturing facilities as audio discs, which means it can easily be mass produced. It's very close in design parameters to the RCA Selectavision disc, and JVC does not rule out joining up with RCA. Launch dates for the JVC disc are undecided, but clearly here is a formidable new system on the way. The Philips disc, meanwhile, is now promised for mid-1981, instead of spring, and it would be no surprise at all if delay stretched on longer. There are said to be fearsome disc pressing problems (worse, apparently, on the American MCA system) not least because the groove is thinner than human hair, and—in the American model at least—precision of the sophisticated laser system is very critical, and can only be performed by an experienced technician. Reliable American sources say that no fewer than 3,000 modifications have been made to the MCA machine since its first manufacture in 1977, the machine may not be moved any distance unless the laser is locked, and the power supply has been known to melt the label on the disc and shut down the machine. Obviously Philips, now exchanging patents with Sony, won't want any of this to happen with the European version of the MCA machine. So the race just might be to the swift rather than the sophisticated. One acute problem: rights in video are such a jungle that vast quantities of programming are in limbo pending clarification. It's hoped to cover this thorny field in a future article, since it's critical to video's future.

Raymond Goldsmith's pioneering Film-a-Disc unit is going into 25 branches of WH Smith. For a four-month trial period, which will then be analysed, and is likely to lead to setting up an in-store video department. Smiths is said to be very enthusiastic about Film-a-Disc—which is also going nationwide in 21 out of 23 Virgin stores. Film-a-Disc is a concept of refined simplicity, which plays a 20-minute U-matic tape of carefully edited 75-

**VIDEO TOP 10**

1. THE STUD - IPG Stud 1  
2. THE BITCH - IPG Bitch 1  
3. ELVIS —TWO HOUR SPECTACULAR  
4. BONY M - IPC 3EZ  
5. SINATRA: TWO HOUR SPECTACULAR - World Of Video SP2  
6. ELECTRIC BLUE - World Of Video 2000  
7. RAILWAY CHILDREN-EMI VC20017  
8. BARBRA STREISAND IN CONCERT - World Of Video SP3  
9. DISCO DYNAMITE: Boney M & Erup-tion - Hokushin VM31  
10. UPS AND DOWNS OF A HANDYMAN - Intervision A20

**THE FILM-A-DISC prototype, complete with browser rack and fascinate customers, at Virgin's Kensington High Street store.**

**RECORD BUSINESS February 4 1980**
No sales boycott of EMI's all-Russian Onegin

UNRUFFLED BY the arguments raging about the Olympic Games, EMI is bringing out this month a complete Eugene Onegin which it confidently expects to be a winner and that's because it boasts an all-Russian cast (HMV/Melodiya SLS 5191).

Sales of the recording should also be boosted by performances of Tchaikovsky's opera at Covent Garden and by the Welsh National this month and next. Yuri Mazurok, who sings the title-role in the new set, will be appearing in the Covent Garden revival, while Mark Ermler, the conductor, will be in charge of the Welsh National's performances.

The other stars in the recording are tenor Vladimir Atlantov and bass Evgeny Nesterenko, and the sterling qualities of the Bolshoi Theatre Chorus and Orchestra are much admired.

It seems a bit odd, though, for EMI to claim this is the "only complete recording of Tchaikovsky's most popular opera performed entirely by Russian artists" when its own earlier version was conducted by Rostropovich with his wife Galina Vishnevskaya as Tatiana. This was made during the Bolshoi's visit to Paris, and all the names in the cast look Russian as vodka.

Flaunting the flautist

THE FLUTE seems to obsess RCA. Not satisfied with Galway's recording of the two Mozart concertos (RCA LRL1 5109), the company has just brought out another version on its imported French label (Erato STU 71144) played by Jean-Pierre Rampal with the Jerusalem Music Centre Orchestra conducted by Isaac Stern, better known as one of the greatest violinists of the century.

RCA makes the sales point that "Galway apart, Rampal is the world's most famous flautist" - which might well mystify dealers as to how famous is "the world's most famous". The answer is that Galway and Rampal are regarded with equal esteem. The dealer can show a buyer a recording by each, pointing out that Rampal is wholly classical in style, Galway more romantic.

Punk Sampler

GOOD VIBRATIONS records introduced many new wave bands to success over the past few years. Now the Belfast label introduces a compilation album of up and coming names under the title Punk Sampler.

At a budget price of £2.99 it will be a hit on the coasts, with picks such as the PIKES, UK SUBS Remy, Le Chevalier, THE CLASH and SHANKS.

AS WELL as Castlebar and Cavan another new name on the list of song contents is the Ballina Amateur International Song Contest which will be held from May 6-9. It will feature three sections, Pop and Rock, Folk and Traditional and Country. The prize fund is £1,000. Compositions should be sent in manuscript form or on cassette.

Venue for the first Ulster Showbiz Awards, sponsored by The Belfast Telegraph, Outlet Records and Gene Stuarters, will be The Clubland, Cookstown, Co. Tyrone on Tuesdays. Proceeds from the show will be presented to the Mentally Handicapped Association.
HENRY STAVE & CO.,
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Offers are invited for London's premier classical retail outlet. Further details for interested parties may be obtained from:-

Mr. R. Smith,
Rediffusion International Music Ltd.,
19 Ramillies Place,
LONDON W1V 1DG.
Telephone: 01-734 2092

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Local stations hit at Breakfast TV timing

THE IBA’S breakfast television proposals brought the Authority under fire from Independent Local Radio which feels the timing of the launch of national breakfast TV could adversely affect the growth and development of ILR.

In a response to the Authority's announcement, the AIRC stated that it “recognises that morning television may come in due course, and we do not seek to oppose it. The previous breakfast TV experiment showed that Independent Local Radio has a large and loyal morning audience. We would though be concerned if the structure of ITV were to be changed to encourage priority to be given to morning television. This could adversely affect ILR, and especially the new companies, at a most sensitive stage in their development.”

The proposed service, strongly advocated by broadcaster Jonathan Dimbleby who heads a consortium interested in the franchise, would primarily offer news, current affairs and information.

George Ffitch, managing director of LBC, firmly endorses the AIRC view but declined to comment on how such a service might directly affect LBC.

While applauding the concept of breakfast TV, Capital managing director John Whitney agrees that the timing is missjudged.

I think the timing is highly inappropriate at a time when the new companies in ILR, and those still to be elected, will be coming on air. Maximum revenue is achieved during breakfast time. So I do applaud the concept, albeit late in true British ingenuity, but it is so timed that on the one hand the IBA is attempting to give support and encouragement to the growth of IRL and on the other is offering an opportunity to advertisers to purchase TV time against the Peak time of local radio audiences.

“We’re late with breakfast TV already. I would have preferred if it were put off another three years or so to allow IRL to establish itself.”

Richard Findlay, managing director of Radio Forth, believes that in the fullness of time “we’ll probably have 24-hour TV anyway. It’s not something radio stations should be concerned with. What it is, is that the dismal Yorkshire TV experiment it should be thought that breakfast TV would take off on a national basis. Let’s face it,” he says, “the experiment was a damp squib.”

The experiment was run over nine weeks in the spring of 1977 on Yorkshire and Tyne Tees Television for just one hour a day, 08.30 to 09.30. The programming was universally criticized. They ran regional news magazines from 08.30 to 08.45 – Good Morning Calendar on Yorkshire and Good Morning on Tyne Tees which have been described as “radio with still pictures”. Then the channels joined to present 15 minutes of cartoons followed by a re-edited series of episodes of Peyton Place.

Radio companies were concerned at the time because the experiment was carried out at the same time as the network JICRAR survey but in the event the ratings showed very little pressure on radio listening. JICTAR, then presented in terms of the number of homes which tuned in, showed that 3 percent of homes watched the news programmes and cartoons while 4 percent watched Peyton Place. Radio listening, measured in individual adults, showed between 28 and 30 percent of all adults in the four IRL areas affected: Hallam (30 percent), Tees (30 percent), Metro (29 percent) and Peninne (28 percent). Converting the JICTAR figure to individual adults shows that just 2 percent watched TV in the morning. People who don’t work normal office hours need to be catered for and if breakfast TV is to affect IRL then the Authority is interested to see how, believing that there is a place for both. At present it’s up to the applicant consortia to convince the Authority of such a service’s viability. But there remain many imponderables.

Richard Findlay, who has experience in television, wonders if the service would use ITN for its news. “Television news is an expensive business – one of the most expensive aspects of TV production. I wonder whether the British public is ready to have a breakfast table or in the bathroom”. Findlay also feels the timing is wrong, but from the television companies’ point of view.

“Look at the amount of competition the television companies will have with the viewer for their own screen: Ceefax, Oracle, Prestel, Teletext, video cassettes and the fourth channel.”

At Clyde managing director Jimmy Gordon is convinced radio can cope with the competition breakfast TV may bring. “Research shows that more people listen to the news on Clyde at night in the morning than watch News at Ten. The style of radio is not intimidated by breakfast TV.

“The driving while watching TV is dangerous and shaving while watching TV is only slightly less so.”
£1m building for Merseyside underway

WORK HAS started at last on the new £1 million complex in Liverpool which will house BBC Radio Merseyside and a TV centre. The new building, opposite the Holiday Inn in Paradise Street, should be ready for use in the autumn of next year.

It is a welcome solution to the cramped accommodation, leased from Liverpool Corporation, which Radio Merseyside has occupied since 1967. Says manager Rex Bawden: "This development will provide a replacement, under one roof, for our main premises at Commerce House and the accommodation occupied by our education unit at Castle Chambers."

Sound library extends

STANDARD SOUND Productions, which offers a unique library of music and effects tailored exclusively for the needs of local commercial radio, has just completed an extensive series of recordings, and plans are underway to increase the level of subscription within ILR.

At present the library is used by Plymouth Sound, Radio Hallam, Metro Radio and Radio Orwell. Known as the Standard Production Source it was launched in June last year, offering subscribing stations exclusive rights to music production designed to satisfy local requirements, for both commercials and on-air promotion.

The library is produced in association with T M Productions of Dallas and claims to be the only exclusive radio station library recorded in the UK using British musicians, producers and technicians.

Airlines

BOTH BRMB and LBC have already begun to take advantage of reciprocal deals with independent television companies following the airtime ILR allowed ITV to promote its return after last year's stoppage. Capital is about to follow suit but other stations have yet to formulate promotional campaigns.

When AIRC's marketing committee meets on Wednesday (6) the subject is expected to be discussed with a view to the Association organising a promotional film, with individual packages, available to all stations. Congratulations to Peter Tomlinson. Beacon now broadcasts regular traffic information courtesy of the AA...John Manley, new arrival at Coventry as sales controller, answering the 'phone: 'Coventry Radio' - but this is not to be the name of the station. The still nameless station will begin dry runs in April when John Bradford expects to have a full complement of staff. Ian Rufus is busy recruiting presentation staff ready for the off in May or June...Jeremy Beadle causing something of a stir at Gough Square...

LBC'S LOONIEST presenter now receiving two sacks of mail a day (unheard of for a news and information station), which could explain his predilection for emptying a waste paper basket over Dickie Arthor as he finished reading the news...Kid Jenny currently suffering the effects of seeing Play Misty For Me once too often. He was once pursued by an obsessive young lady who had to be deported...Producer Nigel Kay has introduced Sound Off to Radio Leicester's output - a two-minute feature where listeners can let fly during Good Morning Leicester with a chance for others to retaliate live during the mid-morning Crosstalk. Kay says Sounds Off will search out controversy...Brian Hayes has been thinking on the same lines. He has introduced a London Platform 30-minute slot into his LBC show every Monday at 11 when a well-known person expounds his or her pet theory for discussion - the more eccentric the better...Controversy is something Capital's Sunday morning Soap Box has been after for some time. Two weeks ago it was used by a Londoner who found the Electricity Board had broken into his premises and cut off his supply in the middle of a row about an extortionate bill ten times its usual size. The following week the Electricity Board mounted the platform to explain that the consumer had failed to arrange access and having gone to an arbitrating body the Board was cleared to break in. On Sunday (3) MP David Mellor was due to join in when he stood on the box to talk about rights of entry and associated matters.

RADIO HALLAM recently allowed in telephone lines to be used by a team from the Sheffield Parent Lifeline Group who answered calls from despairing parents trying to cope with children in the delivery room. This week Radio Hallam stages a Health Week to support the national Mother and Baby Campaign...Finally, when setting up a community station in Cardiff budgets are, of necessity, limited. Maximum profit is being made directly in proportion to the level of imagination used. When on a shopping expedition for an OB-vehicle-cum-radio-car Dan Damon and Martin 'I have £1,000 cash in my pocket' Ford travelled to London to buy...a taxi. The numerous appointments they had made had become redundant when the pair found exactly what they were looking for quite by accident in a run-down East End garage - a Glasgow taxi brought to London by a grocer, owned by a vicar and sold by a Scouse (for a handy £500!). This unique vehicle has never been a hit in the true sense and now it's been painted CBC blue and white it will never be.....

PROOF THAT Irish broadcasters know how to dress for a launch party if not where to post the obligatory soap. Caught at a reception to mark the launch of Gene Stuart's album Shades of Country (Release) are, seated: Downtown's Hendi and Big T, Gene Stuart, John Greer of Downtown and Paddy O'Hafley of Radio Ulster. Standing are composer Eddie Masterton, RTE's Bill O'Donovan, columnist Fr. Brian Darcy and Downtown's Lynda Jane Catlin and Ivan Martin.

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FURTHER to last week's mention of A. More's album Flying Doesn't Help, RB received a phone call from the artiste that cleared up any and all questions. The Quango label is a joint venture between ex-Stiff man Glen Coulson and himself and it is distributed through Rough Trade, and Bonaparte. There are no major deals on the horizon and having been burned once or twice Anthony isn't too anxious to lose control again. The record has been consistently picking up airplay over the past few weeks and BRMB presenter Robin Vak has included a rather feisty post-script with his latest playlist saying 'Can I say I've been playing A. More's lp for months now and where have the rest of you turkeys been?' Gobble, gobble.

PRESENTERS at Forth, Merseyside and Swansea Sound are adding an extra dimension to their shows by using the Record Business Indie Chart...Steve Mitchell (Swansea Sound) will be counting the chart each week while Chris John (Forth) and Phil Ross (Merseyside) will be using the chart as a reference. These three are the first to respond to RB's offer of supplying the chart each week and their initial reactions to the Indie Charts range from 'very useful' to 'a jolly good idea'.

As of this week Rockshow adds three new stations to its panel: Downward's who's rockshow is hosted by Cherrie McIlwaine; Radio Wales and DJ Richard Rees; and RTE-2 and host Dave Fanning.

AEROSMITH'S latest effort A Night In The Ruts has finally found it's way to the top of the most added list. The album has been a favourite on US FM stations for several weeks and looks to repeat the performance here. Mike Read's Radio One programme featured albums by Jan North, the Blues Band, Girl, the Pretenders, the Dickies, and the Desperate Bicycles. The sessions on the show were performed by Madness, Matchbox and the Stilettos.
**AIRPLAY GUIDE 100**

**THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK AND IRELAND**

<table>
<thead>
<tr>
<th>Airplay Rating</th>
<th>Station &amp; Key To</th>
<th>Song</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>UP 614</td>
<td>COWARD OF THE COUNTY</td>
<td>KENNY ROGERS</td>
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<tr>
<td>3</td>
<td>POSP 96</td>
<td>I HEAR YOU NOW</td>
<td>JOHNNY MATHIS &amp; VANGELS</td>
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<td>6</td>
<td>KOOL 8</td>
<td>TOO HOT Kool &amp; THE GANG</td>
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<tr>
<td>8</td>
<td>AMS 7493</td>
<td>IT'S DIFFERENT FOR GIRLS</td>
<td>JOE JACKSON</td>
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<tr>
<td>3</td>
<td>GT 261</td>
<td>LIVING BY NUMBERS new MUSIC</td>
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<td>23</td>
<td>ENY 34</td>
<td>SOMEONE'S LOOKING AT YOU BOOMTOWN RATS</td>
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<td>45</td>
<td>EM 5022</td>
<td>SAVE ME QUEEN</td>
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<td>72</td>
<td>WIP 6540</td>
<td>BUZZ BUZZ A TROUBLE IT MATCHBOX</td>
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<td>7</td>
<td>WM 1759</td>
<td>THE PLASTIC AGE BUBBLES</td>
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<td>1</td>
<td>Cl 16112</td>
<td>BETTER LOVE NEXT TIME</td>
<td>DR. HOOK</td>
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<td>9</td>
<td>BUY 62</td>
<td>MY GIRL MADNESS</td>
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<td>28</td>
<td>EP 826</td>
<td>ROCK WITH YOU MICHAEL JACKSON</td>
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<td>24</td>
<td>SIR 4031</td>
<td>CARRIE CLIFF RICHARD</td>
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<td>15</td>
<td>PB 5202</td>
<td>MAMA'S BOY SUZI QUATRO</td>
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<td>WITH YOU I'M GONNA PRESTON &amp; SYREETA</td>
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<td>49</td>
<td>MB 1759</td>
<td>SO GOOD TO BE HOME TOURISTS</td>
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<td>18</td>
<td>INF 120</td>
<td>ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES</td>
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<td>SIR 4031</td>
<td>BABY I LOVE YOU RAMONES</td>
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<td>STRANGE LITTLE GIRL SAD CAFE</td>
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<td>TB 163</td>
<td>DO THAT TO ME ONE MORE TIME CAPT. &amp; TENNILLE</td>
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<td>6</td>
<td>TB 163</td>
<td>ON THE RADIO DONNA SUMMER</td>
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<td>34</td>
<td>TB 163</td>
<td>THE SPECIAL A.K.A. LIVE! (EP) SPECIALS</td>
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<td>MB 1759</td>
<td>SINGING THE BLUES DAVE EDMUNDS</td>
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<td>TREL 111</td>
<td>95 MY REGENTS</td>
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<td>TB 163</td>
<td>PLEASE DON'T GO KC &amp; THE SUNSHINE BAND</td>
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<td>59</td>
<td>TSB 779</td>
<td>THREE MINUTE HERO THE SELECTER</td>
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<td>AA 11</td>
<td>BRASS IN POCKET PRETENDERS</td>
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<td>39</td>
<td>AA 11</td>
<td>ARE YOU READY BILLY OCEAN</td>
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<td>3</td>
<td>CHS TEB</td>
<td>SPIRITS (HAVING FLOWN) BEE GEES</td>
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<td>30</td>
<td>GB 163</td>
<td>I'M ONLIELY THING BELARD EATON</td>
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<td>JESUS LTD</td>
<td>ROSIE JOAN ARMSTRONG</td>
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<td>FM 163</td>
<td>JANE JEFFERSON STARSHIP</td>
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<td>88</td>
<td>TB 163</td>
<td>AND THE BEAT GOES ON WHISPERS</td>
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<td>MB 1759</td>
<td>WOMAN'S WORLD JAGS</td>
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<td>CAR 163</td>
<td>SPACER SHEILA &amp; DEVOTION</td>
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<td>I'M IN THE MOOD FOR DANCING NOLANS</td>
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<td>TONIGHT ZAI BRIFF</td>
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<td>MB 1759</td>
<td>SEPTEMBER MORN NEIL DIAMOND</td>
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<td>JAZZ CINNIVAL AZMYTH</td>
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<td>MB 1759</td>
<td>TAKE THAT LOOK OFF YOUR MARTI WEBB</td>
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<td>MB 1759</td>
<td>WAIT FOR A DARYL HALL &amp; JOHN OATES</td>
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<td>WAY OF THE WORLD CHEAP TRICK</td>
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<td>MB 1759</td>
<td>JUST CANT HOLD THE CORGI'S</td>
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<td>MB 1759</td>
<td>RICER IN THE ARMY SHADOWS</td>
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<td>MB 1759</td>
<td>LET ME ROCK YOU KANDATEG</td>
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<td>56</td>
<td>MB 1759</td>
<td>GOT TO LOVE SOMEBODY SISTER SLEDGE</td>
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<td>75</td>
<td>MB 1759</td>
<td>GAMES WITHOUT FRONTIERS PETER GABRIEL</td>
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<td>PARADISE BIRD - THE LETTER AMMI STEWART</td>
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<td>WHEN IM WITH YOU SPAIRS</td>
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<td>MB 1759</td>
<td>LOVERS AND GAMBLERS ROULETTE</td>
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<td>MB 1759</td>
<td>BAD AT ALL TOMS LETIN</td>
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<td>51</td>
<td>MB 1759</td>
<td>I WANNA BE YOUR LOVER PRINCE</td>
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<td>LOVE ON THE LINE BARCLAY JAMES HARVEST</td>
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<td>WORKING MY WAY BACK TO YOU DETROIT SPINNERS</td>
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<td>BREAK IT TO ME GENTLY PLANETS</td>
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<td>AIN'T GONNA TAKE A TONIGHT BARBRA STREISAND</td>
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**Key To Station Playlists**

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<tr>
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<tr>
<td>J</td>
<td>K</td>
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</tbody>
</table>

**RADIO 1**

- A = plays
- B = adds
- C = detections
- D = All plays
- E = All adds
- F = Publicity

**RADIO 2**

- A = plays
- B = adds
- C = detections
- D = All plays
- E = All adds
- F = Publicity

**LUXEMBOURG**

- A = All
- B = detections
- C = detections
- D = detections

**PICCADILLY**

- A = All
- B = detections
- C = detections

**BRITISH**

- A = All
- B = detections
- C = detections

**DOWNTOWN**

- A = All
- B = detections
- C = detections

**METRO**

- A = All
- B = plays
- C = detections

**HALLAM**

- A = All
- B = plays
- C = detections

**FORTH**

- A = All
- B = plays
- C = detections

**RECORD BUSINESS** February 4 1980
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

### NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Title</th>
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<td>TOGETHER WE ARE BEAUTIFUL</td>
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<td>THE BEAT</td>
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<td>LONGER DAN FOGELBERG</td>
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<td>MOVEMENTS THE SAME</td>
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<td>99</td>
<td>90</td>
<td>YOU ARE MY HEAVEN</td>
<td>ROBERTA FLACK &amp; DONNY HATHAWAY</td>
<td>C</td>
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**Key To Playlist Stations**
- SWANSEA SOUND
  - A = Plays
  - B = Instrumental
  - * = Hit Pick
- ORCHESTRA
  - A = Top 40
  - B = News
  - * = Hit Pick
- 710
  - A = List
  - B = List
  - C = List
- PLUMHILL SOUND
  - A = List
  - B = List
  - * = People’s Choice
- MANX
  - A = List
- BBC WALES
  - A = List
  - B = List
  - * = Instrumental
  - * = Hit Pick
- BBC SCOTLAND
  - A = Top 20
  - B = List
  - * = People
  - * = Single

The Radioactive symbol (익) is awarded to a song when it is in the airplay rating – equivalent to one major or two minor I.R. station playlists.

Each playlist is weighted according to the frequency of play and audience reach as indicated by available published research.
ALBUM REVIEWS

Top 60

FABULOUS POODLES: Think Pink (Blueprint BLUP 5001) Prod: Muff Winwood

So date, the Fabulous Poodles have been conspicuous by their failure to repeat in the UK the success notched up in America over the last year. This album should earn the band its deserved recognition - despite Pye's highly dubious gimmick of releasing the first 10,000 copies in a 24-inch giant sleeve. It's another example of new wave come-of-age. The energy is still there, but it's been blended with tight, punchy numbers and original catchy lyrics. Bopy Valentiino's violin work greatly improves the overall effect and Winwood's production is as good as ever.

TRUPERT HOLMES: Partners In Crime (MCA MCF 3051) Prod: Rupert Holmes/Jim Boyer

Hopefully the recent success of 'The Pina Colada Song' will do the trick for Holmes' album (although a sticker indicating its inclusion would have helped for shop display), for it is totally deserving of chart action. Holmes has put together a gloriously entertaining package of songs which effortlessly grip the listener's attention. Their continuing changes of pace and direction enhance some oftbeat choice of lyrical content, in which he succeeds in treating songs about pimping, lunchtime love-affairs and shortsightedness with appropriate compassion or humour.

PETE BARDENS: Heart To Heart (Arista SPART 1100) Prod: Pete Bardens/Norman Mighell

Hardly an album to set the world alight. AArtist s £3.00 initial retail price should help create some demand for this solo album from the ex-Camel keyboards man. It makes for pleasant background listening although the range of jazz-flavoured, laid-back numbers have little lasting impact. It does feature some good sax from Mel Collins and a more than adequate contribution from Bardens himself.

THE BEACH BOYS: Surfs Up (CBS CRB 31774) Prods: Various

Welcome mid-price re-issue of the Beach Boys 1971 classic. It's a cliche, but the fact remains the band doesn't make records like this anymore. Even then, the bronzed ones were beginning to flag, although 'Don't Go Near The Water', 'Disney Girls (1957)', the title track and the clumsy but effective 'Student Demonstration Time' stand the test of time.

FLYING LIZARDS: The Flying Lizards (Virgin V 2150) Prod: David Cunningham

It might have been wondered whether the quirky electronic sounds of the Lizards could spread over a whole album without becoming samey, but in fact they manage it with ease on this debut package. The fidgety keyboard and percussion trademarks are widely present, but that devastatingly deadpan female lead voice is used with surprising variety and economy. Their singles are here too as sales-pushers: the first effort 'Summertime Blues', with cardboard-box drumming, the smashier expanded version; and the new 'TV', which with its twinkling Johnny & The Hurricanes organ riff, looks like shooting the band back up the singles chart.

MILLIE JACKSON: Live And Uncensored (Spring 2683 073) Prods: Millie Jackson/Brad Shapiro

Hot on the heels of her successful Royal Rappin's duet set with Isaac Hayes, comes this live double package from the queen of the sexy soul rap. Recorded at the Roxy in L.A., it lacks nothing for atmosphere or performing energy, but despite an extremely strong line-up of material including Luther Ingram's 'If Loving You Is Wrong', Toto's 'Hold The Line', Rod the Mod's 'D'Ya Think I'm Sexy?' and Randy Vanwarmer's 'Just When I Needed You Most' in addition to songs more closely identified with her, this is not quite the best of Ms Jackson musically. The impassioned vocals are as strong as ever, but there's maybe just a little too much emphasis on the more risque elements in the live 'rap' for the 'uncensored' part of the title is most certainly not to be taken lightly.

MERLE HAGGARD: Capitol Country Classics (Capitol CAPS 1034) Prod: Various

16 Haggard tracks that made the American country chart top position in the period 1970 to 1976. Although Haggard's numerous albums have not always set a consistent standard, the man has rarely strayed far from real country music and this collection sees him at his best musically with numbers like 'The Fightin' Side Of Me', 'Daddy Dear', 'It's Not Love But It's Not Bad' and 'Movin' On' featured. Unfortunately the sales proposition he should be in Britain but this album makes an excellent sampler.

Top 40

WISHBONE ASH: Just Testing (MCA MCF 3052) Prod: Martin Turner/John Sherry/Band

Ten years and ten studio albums into their association with MCA, Wishbone Ash show no signs of becoming stuck in a rut. This album maintains contact with rock'n'roll roots, but the band's mastery of their trade ensures freshness and vigour. Martin Turner's menacing vocals and zippy guitar-work are particularly impressive on 'Insomnia' and 'Helpless', while the band lift their voices in happy harmony on 'Pay The Price'. A 29-date UK concert tour currently underway.

LYNYRD SKYNYRD: Gold & Platinum (MCA MCSP 308) Prod: Various

This 2LP package is the definitive retrospective of the much admired but ill-fated Southern rockers. Tracks have been selected and re-mastered by Gary Rossington and Allen Collins. Record one concentrates on their most popular repertoire like 'Sweet Home Alabama', 'Saturday Night Special' and the rip-roaring concert version of 'Free Bird'. The second disc is more personal and represents the band's own favourites, including some of their more restrained material like 'Simple Man' and 'Comin' Home'. Timeless stuff which ought to attract modest interest.

VARIUS: Hard Kocks (Cherry Red A 5 RED 6) Prod: Morgan Fisher

Subtitled 'a collection of classic mutants', 13 unusual British combos take on variety of other people's numbers like 'McArthur Park' or 'Save Your Kisses For Me' and give them what can only be described as a tweak into the 80s. Best of the never-less-humourous offerings is certainly Jah Wobble's west country reggae version of Kate Bush's 'Wuthering Heights', but R. W. Atom's treatment of 'You've Lost That Loving Feeling' runs pretty close. Foolish but fun.

MERLE HAGGARD: Capitol Country Classics (Capitol CAPS 1034)

Prod: Various

16 Haggard tracks that made the American country chart top position in the period 1970 to 1976. Although Haggard's numerous albums have not always set a consistent standard, the man has rarely strayed far from real country music and this collection sees him at his best musically with numbers like 'The Fightin' Side Of Me', 'Daddy Dear', 'It's Not Love But It's Not Bad' and 'Movin' On' featured. Unfortunately the sales proposition he should be in Britain but this album makes an excellent sampler.

20/20: 20/20 (Portrait PRT 83898) Prod: Earle Mankey

Determined tilt at the rapidly increasing market in America for Tom Petty- style material. 20/20 strike most of the right poses and perform much in the same manner, with plenty of 'bad boy' vocals by Steve Allen and good songs showing Beatles, Byrds and punk influences. The occasional malevolent stutter and a sparing use of synthesiser heighten the drama where it is needed. A likeable album that might sell with the right rockshow exposure.

GREG VANDIKE

DEBUT SINGLE

"CLONE"

BP 333

"SOMETHING ELSE"

LIMITED EDITION IN SPECIAL PICTURE BAG

ORDER NOW FROM YOUR EMI SALES OFFICE OR EMI DISTRIBUTION CENTRE

RECORD BUSINESS February 4 1980
THE ALBUM CHART 1-60

The Album Chart: compiled by Record Business from sales information supplied by the RB Dealer Panel

1. The Eagles - "Hotel California" - 1
2. Fleetwood Mac - "Tusk" - 2
3. Dire Straits - "Brothers in Arms" - 3
4. Bruce Springsteen - "The River" - 4
5. Queen - "The Game" - 5
6. Dire Straits - "Money for Nothing" - 6
7. The Eagles - "One of These Nights" - 7
8. Boston - "Don't Look Back" - 8
9. Journey - "Farewell Tour Live" - 9
10. The Eagles - "Greatest Hits II" - 10

Top 10 sellers:
- "Hotel California"
- "Tusk"
- "The Game"
- "Don't Look Back"
- "Greatest Hits II"

Key to Album Chart:
- "New Entry" - New releases
- "Re-entry" - Previously charted
- "Gold Disc" - Over 100,000 sales
- "Silver Disc" - Over 50,000 sales

Additional Notes:
- "One of These Nights" by Dire Straits reached #7 in its debut week.
- "Farewell Tour Live" by Journey spent several weeks at #9.
- "Greatest Hits II" by The Eagles remained in the top 10 for several weeks, consolidating its position.

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**The Indie Chart**

1. WHERE'S THE CAPTAIN KIRK? "Cigarette" - Rough Trade (O/W)
2. SHEEP FARMING IN BARNET (AP) "Death to Sailor" - Map (O/W)
3. WHITE WINE Mo-Detet "California Uber Alles" - Dead Kennedys (M/W)
4. MADagasqar "Hey Jude" - Cwis (O/W)
5. THE DICKIES "Hey Baby" - Cwis (O/W)
6. MINT YOUR OWN BUSINESS "Della " - Cwis (O/W)
7. THROUGH THE LENS "I'm Not the Only One" - Factory (O/W)
8. THE BAND "Maggot" - Rough Trade (O/W)
9. DAN "Runaway" - Rough Trade (O/W)
10. ROBERTS "Tiny Little Finger" - Blue Ball (O/W)
11. ALL CAPS "Runaway" - Rough Trade (O/W)
12. DAYTRIP TO BANGOR "Crazy" - Digg (O/W)
13. SOLDIER GOLD "Ride" - Rough Trade (O/W)
14. LIKE BLUEBIRD "Caro" - Absurd (O/W)
15. OPENING UP CIRCUS "She" - Rough Trade (O/W)
16. REALITY AS CRASS "The" - Fast (O/W)
17. EARM (3) "Here" - Rough Trade (O/W)
18. TOUCH NOT MY DOG "Trix" - Rough Trade (O/W)
19. ARE ALL PROSTITUTE "Tang" - Rough Trade (O/W)
20. TRASH "Happy Face" - Rough Trade (O/W)
21. SPIDERMAN "Mean" - Rough Trade (O/W)
22. MOTORHEAD "Motorhead" - Rough Trade (O/W)
23. NANCY CLUGG AND BRIAN "Orange" - Rough Trade (O/W)
24. BEAT THE TRASH "Some" - Rough Trade (O/W)
25. HES FRANK "Slight Return" - Rough Trade (O/W)
26. GIVE 'EM HEEL "Round (ZP)" - Rough Trade (O/W)
27. 21 ADVERTS "6 TEXT (EP)" - Rough Trade (O/W)
28. 27 PRODUCTION "Flowers" - Rough Trade (O/W)
29. 28 FOUR-B-SIDES "Rain" - Rough Trade (O/W)
30. "Bird in Flight" - Rough Trade (O/W)

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Index A-Z Guide to producers:
- Alice in Chains - "Hotel California"
- Alice Cooper - "Don't Look Back"
- Al Green - "Greatest Hits II"
- Al Green - "The Game"
- Al Green - "Farewell Tour Live"

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**Record Business**

February 4, 1980

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**Key to Album Labels**:
- A: Epic
- B: Epic
- C: Parlophone
- D: Parlophone
- E: Parlophone
- F: Parlophone
- G: Parlophone
- H: Parlophone
- I: Parlophone
- J: Parlophone
- K: Parlophone
- L: Parlophone
- M: Parlophone
- N: Parlophone
- O: Parlophone
- P: Parlophone
- Q: Parlophone
- R: Parlophone
- S: Parlophone
- T: Parlophone
- U: Parlophone
- V: Parlophone
- W: Parlophone
- X: Parlophone
- Y: Parlophone
- Z: Parlophone

**Key to Album Distributors**:
- B: Epic
- C: Parlophone
- D: Parlophone
- E: Parlophone
- F: Parlophone
- G: Parlophone
- H: Parlophone
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- U: Parlophone
- V: Parlophone
- W: Parlophone
- X: Parlophone
- Y: Parlophone
- Z: Parlophone
WITH A modest 108 releases listed for Friday's release, only a brief note of the highlights is possible in this week's column.

Prime cut is certainly Elvis Costello's via the WEA distributed F-Beat label with T Can't Stand Up For Falling Down' (XXI) following the bespectacled one's court tussle in the High Court interest should be running high.

On the subject of Radar, it will be interesting to see if The Inmates can follow "The Walk" with 'Love Got Me', the band's latest Radar release, while Stiff Little Fingers, who made such an impact via the independent distributors last year, will be out to prove themselves as potent with Chrysalis when 'At The Edge' is released on Friday in a picture bag.

The late Infinity label's biggest UK hit during its short lifetime Spyro Gyra comes back via MCA this week with 'Catching The Sun' - the title cut from the new album, packaged in a colour sleeve and sporting an extra track on the 12-inch long version.

Is Britain ready for a Monkees' revival? Arista thinks so and is testing the market with a four-track EP featuring 'I'm A Believer' 'Daydream Believer', 'Every Time I Look At You' via MCA this week with 'Poison Ivy' - the title cut from the new album, packaged in a colour sleeve and sporting an extra track on the 12-inch long version.

Pioneer heavy metal renaissance band Def Leppard make a comeback this week following a deal with Phonogram with 'Hello America' (Lepp 1), while The Lambrettas, who made their debut on Rocker's telephone number' LP weigh in with old chestnut 'Poison Ivy' on Rocket.

Artist/Title/Side/Label

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The New Singles

Singles Business

The New Singles Marketing Guide

| This week's releases: 109 | Last week's releases: 99 |

Artist: MODERN ELECTRIC
Title: "Hello America"
Label: Lepp 1
Release Date: February 8, 1980

Recording:

Singles Business

The New Singles Marketing Guide

| This week's releases: 109 | Last week's releases: 99 |

Artist: MODERN ELECTRIC
Title: "Hello America"
Label: Lepp 1
Release Date: February 8, 1980

Recording:
RECORD BUSINESS
Need it? You better believe it

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