CAUGHT in the act of signing a new eight album contract with Don Arden are Jeff Lynne and Bev Bevan of ELO. An extension of the band’s existing agreement with Jet Records, the new contract calls for a sizeable increase in resources Europe, but only in relation to UK matters.

Robinson clinches EMI post

RICHARD ROBINSON, former WEA deputy md, has been appointed to the vacant post of regional director UK within the EMI Music Group. The post has been vacant since John Bush left EMI during the summer.

Robinson, a seasoned executive who joined the record industry 17 years ago, as an accountant at Pye, subsequently worked for seven years with CBS, one of them as managing director, and then spent the next seven years with WEA.

As regional director UK, Robinson will have the managing directors of EMI Records, World Records, Music For Pleasure and EMI Ireland reporting to him. Also responsible to Robinson will be Ken Townsend, general manager of the Abbey Road Studios, Eddie White, director of personnel and administration, Nick Payne, financial director UK record operations, and Ted Anderson, head of production and distribution resources Europe, but only in relation to UK matters.

“When I left WEA, I was prepared to leave the record industry altogether, albeit reluctantly, and until the EMI opportunity presented itself, I was involved in property development,” Robinson told RB.

Industry looks forward to its first video Christmas

AFTER YEARS of anticipation, the video software markets has finally arrived.

That’s the consensus among programme originators, video distributors and retailers as pre-recorded cassettes begin to clock up significant sales in the run-up to Christmas.

The sudden growth of the market has been prompted to a large extent by the release of various blockbuster movies by Warner Home Video and Precision with more top titles due from CIC Video this week.

And the level of demand has even caught these companies out with Warner and Precision running into supply problems early in November and CIC putting back launch so that initial orders could be met.

Geoff Grimes, general manager at Warner Home Video, told RB: “We are experiencing phenomenal business and it created terrible stock problems at the beginning of November. But these are now sorted out and we have already passed our Christmas sales target.”

At Precision Video, managing director Walter Woyda commented: “Business is tremendous and much stronger than we anticipated. Our target for the first four months was reached in a month and sales of the big feature films are running into the thousands.”

Phil Spooner, national accounts manager at Wynd-Up, a leading video distributor, added: “Our turnover is really healthy and well up on a few months ago. Things will be even better when the CIC Video product is available.”

At HMV Oxford Street, assistant manager Mark Hamilton claimed that pre-recorded video cassettes were now accounting for a turnover of over £10,000 a week – almost double the catalogue is being extended.”

Both EMI and PolyGram last week claimed that steps had been taken to meet demand and that the problems were now being rapidly overcome.

EMI’s director of manufacturing and distribution Europe, Tad Anderson, commented: “The backlog is going down every day and we hope we will have caught up within the next week or so. The problem was created by the changes at Hayes over recent weeks and the staff rationalisation.”

John Simmonds, factory manager at EMI Hayes, added: “The last few weeks have been a difficult time and we got behind on orders, but things should be back to normal in two weeks. The real problems have been with back catalogue not new releases.”

At PolyGram, distribution manager Brian Fallsow commented: “We have not been achieving the sort of completion we would like, but we are now doing our best to solve the problem. Basically we are enjoying far greater sales on back catalogue than we expected.”

Autumn boom creates supply snags for majors, say shops

THE BUOYANT pre-Christmas market has created acute supply problems for two major UK manufacturers – EMI Records and PolyGram.

Record dealers throughout the country are claiming that during the last few weeks completion has been down by as much as 50 percent on some EMI orders and by around 25 percent on PolyGram deliveries.

Virgin Retail’s John Webster told RB: “CBS and WEA are fine, but PolyGram is awful on product out of stock and EMI is total chaos. Island product is particularly bad and the Kate Bush cassette has been out of stock for a month.”

Tony Bromwich, manager at Callers, Newcastle, said: “EMI’s stock situation is atrocious. A lot of the United Artists product is unavailable but there seem to be problems with all back catalogue.”

At Andy’s Records in Cambridge, Tom Barber added: “The stock situation is pretty bad. With EMI we’re getting about 50 percent of what we order and a lot of PolyGram back
MCPS cracks down on slide-tape music fee dodgers

FOR THE first time in many years, the MCPS has cracked down on firms making or using 'slide-tape' presentations which incorporate copyright library music and avoid paying a licence for its use.

Last Friday the British Railways Board gave a High Court undertaking to Mr Justice Vinelott not to infringe musical copyrights and agreed to pay the undisclosed costs of the action.

Two other firms – Hamper and Purcell which worked on a project for the Scotch Whisky Association, and International Marketing Publicity which does presentation work for BP – were also sued but their cases were stayed after they had offered to pay licensing fees.

Ensign quits Phonogram, loses Rats

ENSIGN RECORDS, established four years ago with Phonogram’s financial backing, has terminated its licensing deal – and lost the Boomtown Rats.

The Boomtown Rats, the label’s major money earner since it was formed, are remaining with Phonogram under an existing worldwide deal. Ensign’s other acts, including Black Slate and Light Of The World, stay with the label.

Nigel Grainge, Ensign md, told RB: “Our deal with Phonogram was renegotiated a year ago on a longterm basis, but neither of us have been happy with the arrangement and we have decided to go our separate ways. We part as the best of friends. I shall continue to be involved with the Rats in an a&r capacity, which pleases me greatly.”

Grainge said that he hoped to be able to disclose details of a new worldwide deal for Ensign shortly.

Phonogram will continue to service the trade with existing Ensign product, including the Black Slate and Light Of The World singles and albums.

Video News

Wanderers, Elvis The Movie and Scum

The VCL rental scheme will run on similar lines to that operated by CIC Video. Dealers will pay a surcharge of between £1.50 and £3.00 on each tape to cover royalty payments and they will then be able to rent or sell each programme. It replaces the old VCL rental scheme which, according to marketing director Steve Webber, had run for over a week.

The MCPS believes licence evasion in this field, where library music is used as background to training films and sales presentations, could be running as high as £500,000 per year.

The recent cases were brought by Bruton Music, but it is thought more companies will be involved in the actions when they reach court again.

The matters came to light at a London scientific films competition when a library music publisher happened to be in the audience and spotted a number of his copyrights being used.

The MCPS ran checks on the 21 films using music at the contest and found only three that had been properly licensed for music. Previously, the MCPS’s worst estimate of licence evasion had been that 50 percent of users had been cheating.

Now the Society has been opted a special MCPS advertising budget to publicise its royalty licensing system in marketing trade magazines in an attempt to alert likely users to the growing problem and encourage them to deal legally with copyright music.

Said an MCPS spokesman: “Where infringements of copyright are proved, we will take legal action.

“The MCPS does not regard it as sufficient excuse for companies to wait until they are discovered using copyright music and then pay a licence fee.

“This is one of the major infringement areas, and we want to see it brought under proper control.”

New VCL rental scheme

VCL VIDEO, the software company specialising in music programmes, plans to make its all titles available for both sale and rental with immediate effect.

The company has also just finalised a deal with GTO Films for release of video cassette of Breaking Glass, The Rock ‘n’ Dole discount

A&A MARKETING is combining with the Virgin retail chain on an intriguing marketing concept aimed at attracting out-of-work young people into record stores.

The Rock ‘n’ Dole campaign centres on seven albums on the Arista and Ariola labels, which youngsters will be able to purchase at a lower than usual price in the Virgin stores on production of their dole cards. The selected albums are The Dance Band, The Blues Band, The Beat, Rowan Atkinson, Simple Minds, Alan Parsons Project and the Kinks live 2LP. The special offer will be advertised in the NME on December 12 and will run until the end of the month.

A&A marketing manager Brian Yates commented: “The discount on the seven albums will work out at about £1.50 off. We felt that there must be many young record buyers who can’t afford to buy as many records as they did in the past because they don’t have a job so we thought we would help them by making certain releases cheaper.”

CBS into half-speed cuts on mastersound

CBS RECORDS is launching a new series of high quality releases that have been digitally recorded or half-speed mastered.

The re-mastered rock material will undercut imported copies, with a suggested price of £6.99.

Issued under the Mastersound banner, first product will be out on December 5 – six classical titles that have been digitally recorded and nine contemporary albums that have been half-speed mastered.

Included in the pop category area Meat Loaf’s Bat Out Of Hell, Bruce Springsteen’s Born To Run, Simon and Garfunkel’s Bridge Over Troubled Water, Neil Diamond’s You Don’t Bring Me Flowers and Barbra Streisand’s Guilty.

Among the classical composers featured on the first six releases are Stravinsky, Strauss, Shostakovich and Beethoven.

CBS Records has suggested a retail price of £6.99 for both classical and pop product.

£60,000 spend for Kelly’s LP

K-TEL HAS been called in by a major record company for the first time to assist in TV promotion of a new album.

The record company is PRT and the album in question is Kelly Marie’s Feels Like I’m In Love (Calibre CABLP 1005), which is to be promoted with a £60,000 TV campaign jointly run by PRT and K-tel.

Advertising has started in Granada and ATV areas with the possibility of a nationwide extension.

New sponsor for Wembley Country Music Festival

SPONSORSHIP FOR Mervyn Conn’s 13th International Festival Of Country Music next Easter has switched away from Marlborough Cigarettes who have been on the Festival masthead for the last three years, to British Caledonian Airways, who will be flying the artists from city to city in a European tour touch. Such tours have proved very successful.

At Wembley, the Festival will again run over the four days of the Easter holiday, with exhibition stands taking up the whole area and every type of country music featured during the evening, from acoustic traditional to contemporary. Top stars this time will include Johnny Cash, Tammy Wynette, Marty Robbins and Billie Jo Spears. The Friday evening will include a one-and-a-half rockability segment starring Jerry Lee Lewis and Carl Perkins.

In the weeks following the Festival, BBC-2 will screen short nightly specials filmed at Wembley. Last year, viewing figures for three of the specials topped audience ratings for that time slot above BBC-1 and commercial TV.
CONGRATULATIONS TO honourable Nolan Sisters, now top of Japanese domestic hit parade, with 'Dancing Sister'. First foreign devils to make summit in nearly five years. Sisters also have 'Koi No Happy Date' at number 14 and Dancing Sisters LP at number three. Mullings he say: "You do 10 TV shows in 12 and harvest will be abundant" - which being translated means 500,000 singles, 200,000 LPs in six weeks and advance orders of 127,000 for follow-up single 'Gotta Put Myself Together'. A non-seasonal delivery from Rocket's former US chief Barney (or to his lawyers Baldassare) Ales to John Reid, a claim for damages of 2 million dollars and 20 percent of Rocket's stock. Ales lost his job in May after one year of what he claimed was a two-year contract . . . the word from Munich is that Monti Leufner will shortly move onwards and upwards to the Bertlesman main board, with Wim Schipper taking over as head of Arista's Worldwide operations . . . and at any moment now a decision about who gets the Rolls Royce should be forthcoming at the London end . . . MGM (Mullings Global Moles) also predicts that Billboard will shortly withdraw from a Los Angeles editorial base, with former UK trade scribe Adam White, now the paper's international editor, moving to a senior position following departure of managing editor Elliot Tiegel . . .

SIGNS ARE that Chrysalis could pick up the Christmas numero uno in America with Leo Sayer's 'More Than I Can Say' about to move into the top five, but keep an eye on Bruce Springsteen and the Streisand-Gibb twosome . . . although some reports have it that US advance orders for the Abba album were around 900,000 copies, a whisper from the surprisingly coy chaps in Soho Square suggests that the true figure was in excess of one million, of which a quarter was tape . . . Stephen James just back from a nationwide swing of dealers and DJs reports the spinners Sisters LP at number three. Mailings he say: "You do 10 TV shows in 12 and . . .

THIS YEAR'S ruling that only two songs per company can be submitted, has kept the entries for Britain's Song for Europe down to a mere 593, which judging panels are now wading through . . . according to the 'Times' erudite pop critic Richard Williams, reports the Times, "they're not from the Lyceum, Adam and the Ants percussionists 'adopt patterns borrowed from Michel Vuylsteke's celebrated field recordings of the Burundi inaga-drums of Africa' - not many people know about that . . . and incidentally, if Simon Kinnersley, gentleman farmer of the Daily Mail, dislikes pop so much that he rarely has a good word to say about it, why does he continue to submit himself to further suffering . . . precious Martha Davis, 28-year old lead singer of the Motels cooked a Thanksgiving dinner for Capitol's UK staffers and . . .

In Capitol Radio Christmas panto, The Princess And The Eight Frogs, Kenny Everett plays the King's enemy 'Auntie Beeb'.
**RD huge push for Diamond 4-LP box**

The Reader’s Digest music division is launching one of its heaviest direct mail campaigns to date for a new four album box set titled Best Of Neil Diamond.

The promotion follows the signing of a deal between Reader’s Digest and MCA Records and the box sets will only be available direct from Reader’s Digest, which estimates that its mail-out will reach two million people.

Further Digest compilations featuring MCA product are planned for the next 12 months and include two nostalgia albums and a country music collection.

**K-TEL RECORDS** is mounting a major TV campaign to promote the range of Walt Disney Storyteller albums, most recently available from EMI.

Advertising is now running in the London, Southern, Granada and ATV regions. Also lined up are in-store displays in selected outlets and posters. The LPs come with a specially illustrated booklet.

**DETAILS** have now been finalised for the TV campaign for the new Barry Manilow album Barry. Initial advertising will run in the Granada and Trident areas from December 3 to December 12 featuring peak time ten second slots. It is believed that the campaign will roll out into other regions after Christmas.

**SHOWADDYWADDY’S** new Bright Lights album (SPART 1142) is being heavily backed by Arista with commercial radio spots immediately before Christmas as well as national press advertising in conjunction with Boots.

A television campaign is almost certain, but depends on progress of the band’s single.

Nationwide in-store and window displays have been booked, a video has been produced and the group has its own pre-Christmas TV special and several guest spots during December.

**BAUHAUS HAS** released a version of its ‘Telegram Sam’ single on 12-inch. It contains Rosegardeded Funeral of Roses’ as well as ‘Crowds’ and distribution will be undertaken by WEA in addition to the usual independent network, despite the fact that the LP and the 7-inch 45 stay within the indie system. AD177 is the 12-inch catalogue number.

**CASHING IN** on the current Space Invaders craze, WEA Records has just put out a single titled ‘Space Invaders’. The single is the backing track to the current Atari Space Invaders TV advertising campaign. It comes in a full colour picture bag which features a competition on the back with the first three prizes Space Invaders TV games.

**PICTURED DURING** rehearsals for the recent Royal Variety Performance, and shortly after signing a contract with Eastside Productions are, (left to right) David Martin, Martin, and Eastside co-director, Bruce Forsyth, Larry Page and Eastside co-director Steve Colyer. Forsyth’s single ‘The Sound Of Christmas’ (RAM 45) is out on Rampage Records available through PolyGram.

**THEFIRST 100,000 copies** of the new Status Quo single ‘Lies’, out this week on Vertigo, will be available in a full colour picture bag. The following 150,000 will be packaged in a black and white version of the picture sleeve. Rock press advertising is also lined up to support the release.

**THE TRIPLE album** The Trojan Story, first out in 1972, is being reissued by Trojan Records in time for Christmas carrying an rrp of £8.75. Available in a limited edition of 2,000, it tips releases between 1961 and 1968 and includes such tracks as Dandy’s ‘Rudy A Message To You’, ‘Do The Reggae’ by the Maytals and ‘Train To Skaville’ by the Ethiopians.

**THE READER’S Digest music division** is launching one of its heaviest direct mail campaigns to date for a new four album box set titled Best Of Neil Diamond.

**SLIGHTLY REMUSED but still smiling, Record Business/ Son Of Staff competition winner Eric Elliot (centre) of HMV Edinburgh clutches his bag of freebies surrounded by Equators, Any Troubles, Tenpole Tudors and assorted liggers after being treated to a wild night of wine and song.**

**Dazed dealer’s night out**

**Ins & Outs**

**WEA HAS** completely re-organised its London promotion department following the appointment of Maurice Shneider, who re-joins the company to work on the Warner Brothers, Beggar’s Banquet and Radar labels.

In addition he will be overseeing Carrere, Riva and Automatic Records, as well as taking on all day to day aspects of radio promotion.

**Cari Gant** – in charge of Elektra/ Asylum and WEA labels and all MOR product, and Marty Mayhead – who handles Atlantic, Edge, Sire, Real, Korova and Swirl, will both report to Shneider.

**John Smith continues as national TV projects manager, responsible for all regional TV exposure and London TV. He will also be involved in some regional radio promotion. Don Stone remains London TV projects manager reporting to Smith. Bobbie Coppen remains national promotion co-ordinator and Bill Fowler oversees the entire operation.

**KEVIN EADE** has joined forces with Billy Lawline and Laurence Ronson as general manager of Paper Music after 18 months working as an independent. He had previously been Rocket Publishing managing director and a general manager of Rondor Music.

**STEVEN HOWARD**, formerly with Chrysalis Music, has been appointed general professional manager at Zomba Music and Street Music, where he will be responsible for developing the catalogue of writers including AC/DC, The Beat, Boomtown Rats and others.

**MARKS & SPENCER’S** new offices at S8 Queen Anne Street, London W1 on the 17 November, Tel: 01-486 7171.

**Zomba Music** has signed a publishing deal with Australian heavy metal band Angel City. The group are currently on tour in the UK and their new album Dark Room will be released early in 1981.

**Zomba has also licensed** British heavy metal band, Samson. They will be touring the UK and Europe next spring to support the release of their second album.

**GARY BENSON** has signed a long term contract with Aura Records. His new album Moonlight Walking (AUL 712) was produced by Benson himself with Fred Mollin and Matthew McCarley, and was released on 28th November.

**PHOEBE SNOW has been signed to** a long term, world wide contract to Mirage Records (distributed by Atlantic Records). Phoebe is soon to start work on her first Mirage album with Greg Ladanyi (credits include Jackson Browne and Warren Zevon) producing.

**JAM MANAGERS** John Weller and bassist Bruce Foxton have passed the Vapors management to Barry Saich, their tour manager for the past nine months. A further change sees Split Enz producer David Tickle take over in the studio from Vic Copper-Smith.

**Both the Vapors and Jam management** wish that the departure was completely amicable. Until new offices are established Barry Saich can be contacted on 09327 86109.

**THE HOWLIN’ Promotion Company** is to handle radio and television promotion for Red Shadow Records, for the next year. Acts involved include Real To Real, The Spoilers and The Flatbuckers, whose single ‘Breeze Going Round’ is the first promotion.

**JOHN MARTYN’S management affairs** are now being handled by Sandy Robertson. The guitarist is currently touring the USA after recording a follow-up Island album to his latest release Grace and Danger.

**FANTASY RECORDS** has signed British rock trio Tattz to a recording contract in America. The band’s debut album Day For Night, recorded at Fantasy’s Berkeley Studios is already on release.
**Toyah! Toyah! Toyah!**

A live concert album specially recorded for inclusion in the ATV television documentary 'Toyah'.

*Toyah! Toyah! Toyah!*

Album LIVE 2
Max. retail price £3.99
Distributed by Spartan
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The single DANCED b/w Ghosts: Neon Womb, safe 32
Previously unreleased tracks specially recorded in concert. Danced and further live tracks on the album.
Ghosts and Neon Womb only available on single.

See the ATV documentary on Thursday 18th December at 9.00 p.m. (11.00 p.m. London)
If it sounds good – it’ll sweep the market

CHARLES ROBINSON believes that many of those who already have top quality audio equipment will form the bulk of buyers for video hardware. The market will therefore fall quickly to those manufacturers who can produce the best in video sound.

A CRITICAL aspect of video’s development is almost certain to be its capacity to produce and reproduce sound.

American trade sources, for instance, predict that five years from now all VCR’s will, as a matter of course, be stereo and dolby. This is not necessarily going to be true of those for RCA’s CED disc system, currently mono only, on the near but unenthusing proposition that so is the first batch of material for release on SelectaVision. Though stereo is promised for CED in a later incarnation, its discs have a life of only 1,000 plays, the stylos 400 hours. Estimated US prices of $500 odd for the player and less than $20 for most discs have the price advantage which is somewhat offset by the fact that your investment is basically a movie player, just that, with a control that enables you to locate a specific part of your programme by number, but neither slow-mo nor still frame. If you feel in the mood to record off-air or time-shift, no chance.

The Matsushita VHD system, to be introduced here by Thorn-EMI, has considerable bearing on the matter. If these discs are reckoned to have a life of 50,000 hours, the electrodes that scan them, about 1,000 hours. US retail prices should be about $500 for the player, and discs $20. Rapid access is possible in numbered frames, stereo is built in, and there is slow/fast motion. Freeze frame, however, can only be achieved for two hours in all. Why? The electrode wears out, however rapidly.

For consumers, VHD sounds much more attractive proposition, giving many more features and far longer wear (since there is no friction on the disc) for the same price.

It can be noted that the new Philips 2020 (on which more below) has room on its flip-over cassette for stereo, and undoubtedly all major tape formats will be stereo-capable within a measurable time. So short, buyers used to the stunning quality of sound that emerges from the best of today’s hi-fi are going to insist that tapes or discs they purchase for entertainment are stereo capable. In Britain at least at the moment) will sound as good as they look. Because if they don’t, there won’t be a sale.

Looking ahead, the prediction that tapes or discs will exist side by side in Home Entertainment Centres looks certain to come true. Tape does things disc money. An important point of reference here is the long life of LP format, featuring, from its inception, through early inspiration in range and quality of repertoire from the late, great Goddard Lieberson at CBS, and many subsequent phases up to today’s digital, the LP has continued a standard format, and despite the ever improving sophistication of players, a good LP hi-fi unit remains money well spent, the records you bought years ago will be payable for a while yet; and although you are locked into one audio disc format, it serves you well. With improving quality, the same applies to audiocassettes.

But standardisation in video is still not happening. It’s highly possible that the market will split between mass sales and quality product. Nonetheless, a shift up the market could happen. A rock concert, for instance, viewed through a serviceable but non-stereo disc player isn’t going to start to compare to the same experience blown up on a project screen, with hi-fi stereo and all the trimmings. Since videodisc software will be at least as diverse as that for audiocassette, and storage of culture so extraordinarily wide-ranging, not to watch and listen to opera, ballet, concerts (and far more) under ideal circumstances will be intensely frustrating for those who have the taste and money.

It’s not yet mentioned, because it begins to have the potential for reaching this demanding audience – unknown in size, but insistent upon quality – is the Philips videodisc, which launches 120 titles in Britain next May. No problems here with stereo, picture quality, flexibility. We’re faced with a vehicle for cultural storage and replay, as well as entertainment, that will potentially play the higher standards, but initially, at quantitatively higher cost for its player.
IF POLYDOR’S Captain Beaky has a rival for the most unusual children’s album this Christmas, it will probably be down to the Harrison family from Penrith. The House Of Music (TAT 0112) is an original collection of contemporary nursery rhymes set to jazz, disco and traditional music. They have titles like ‘Double Decker Bus’, ‘Lollipops’ and ‘Watching Tele’ and were all written by housewife Bridget Harrison while she was pregnant with her third child, to amuse and occupy the rest of the family. If the rhymes are predominantly based on the children’s everyday experiences, Bridget was also influenced by traditional songs and TV singles: “We all helped with the creation of the songs. Occasionally they’re in bad English, but that’s the way kids will often speak.”

After giving birth to another daughter, Cleone, Bridget started giving performances to her play school, accompanying herself on the piano. She also put together a home tape of the rhymes, which proved so popular with the local children that Bridget decided to have a go at producing an album. First step was to interest Kenny Clayton in scoring the arrangements for instruments including synthesiser, saxophones and clarinet, and selecting the final tracks. Bridget then asked a friend, artist Susan Dolech, to design the eye-catching sleeve, and finally managed to get an entire album pressed. Daughter Katinka, the middle child aged seven, was chosen to sing because, Bridget says, “Tinka’s voice is natural, it’s not too perfect. Her sister Tatiana’s voice is lovely, but she was compensated for not singing by having the label named after her – Tatti Records”.

With something concrete to promote, Bridget lost no time in launching a marketing plan on toy, book and record shops throughout the country. She succeeded in getting orders for 2,500 copies and encouraged by interest and response, she approached Carrere through md Freddie Cannon, an old business associate, and successfully negotiated a deal.

The final step was to choose the right colour in which to press the vinyl. A survey at the Penrith Village School attended by her children concluded that if the children could have a disc in any colour they liked, 90 percent of them would like it in pale blue. So that is what they (and Tatti Records) got.

House of Music, Tatti Records, price £2.59, was released on November 21 and by now should be available from Smiths, Boots and other toy, gift and record stores all over the country. Badges and souveniers are planned to spread the word further.

Katinka looks set to become a star: a single is soon to be released from the album – to which a sequel is already in the pipeline – she has charted on local radio and appeared on TV (Saturday Shake Up, Tyne Tees).

Her mother does not think such success will spoil Katinka: “She is a happy, outdoor little girl, and she still collects frogs”.

Edited by SARAH LEWIS

Blondie’s ‘Autoamerican’ gets MCPS import ban

THE MCPS continues its campaign to halt the importation of cheap non-EEC imports with the announcement of bans on another two newly released albums.

The latest bans cover the new Blondie LP Autoamerican, which it is claimed is coming in from the US and Canada, and Bill Withers’ The Best Of Bill Withers, which is allegedly being imported from the USA.

The MCPS warns that anyone breaking the ban will be liable for a High Court injunction, damages, delivery up of all copies of the records and costs.

North American catalogue numbers for the two LPs are CHE 1290 (Blondie) and JC 36877 (Bill Withers).

Pistols hit singles six-pack

VIRGIN RECORDS continues to exploit the Sex Pistols catalogue with the release of a singles pack featuring all the band’s A-side singles put out by the company and two tracks only previously available in Japan.


Import music service has a ‘Thru’ the Back Door’ special this week.

This is a Back Door label USA compilation, dealer price £2.70. The first 1,000 discs have three free singles including the High Numbers, later to become The Who.

Also on offer from IMS is the Once Upon A Time Rock Series from Germany. These are all Greatest Hits mid-price (£3.60–£3.75) double albums, including Cream, Velvet Underground, John Mayall, Eric Burdon, Jack Bruce and Golden Earring.

Stage One has finalised additional distribution arrangements with North London wholesalers Lugtons. Stage One product now being handled by Lugtons includes Black Sabbath albums: Live At Last, Black Sabbath, Paranoid, Greatest Hits, We Sold Our Soul to Rock and Roll. Also available are both volumes of Hitch-Hikers Guide to the Galaxy. (ORA/TORA 42 and ORA/TORA 54).

Swift Records of Sussex, specialists in jazz, blues, and rock and roll, have new American Blues singer Slim Harpo on the Skyright label for £4.40. On the German L and R label, J B Lenoir’s Alabama Blues has a dealer price of £4.75. A Bandy Records compilation of New Children, House of the Blues, featuring Ernie K-Doe is currently in stock for £5.60. Apologies to Relay Records, whose K-tel catalogue is priced at £1.65, not £1.55.

Dealers computer

FOR RECORD retailers looking to improve their stock control, not to mention a spare £1,500 in the bank, a new computer-based small business system designed specifically for the retail trade has been launched by tali Gemini.

Known as Storemaster 1, the system can be used in conjunction with an IBM computerised cash register and enables a retailer to capture data at the point of sale and immediately update every stock and financial record effected by the transaction. It also provides all information on accounts and VAT.

Wholesale & Import Round-up
Planned obsolescence for records

A NEW kamikaze approach to selling records from Genesis P-Orridge.

PIONEERING INDIE Industrial Records has embarked on a new policy designed to reduce the importance of its discs (as opposed to its expanding tape operations).

"In amongst the polemic from Genesis P-Orridge, the figurehead of the country's leading no-nonsense operator, told RB: "We will not re-press our records as present stocks run out. They will all be deleted. This is despite the fact we have continuing and steady orders for all of them."

“Our reasons are not economic. We will lose money by this policy and we already have.”

Discs affected include DOA The Third & Final Report of Throbbing Gristle, Thirty Jazz Funk Greats, plus To Mom On Mother's Day by Monte Cazazza. The label’s other output will follow quickly.

THE MEMBERS of Industrial Records founder-performers Throbbing Gristle line up at Checkpoint Charlie, just inside the East German border. For the previous few years our records were more expensive abroad and cheaper here. Now it will be the other way round. Records should never control record companies," added P-Orridge.

For the previous few years our records were more expensive abroad and cheaper here. Now it will be the other way round. Records should never control record companies," added P-Orridge.

Industrial will continue to make records, however. At any one time the company’s newest title will be available direct from 10 Martello Street, London E8 and only in strictly controlled editions of 10,000.

“Although TG often sells thousands more than that, 10,000 will be the top limit of a pressing on Industrial Records, though we may licence, donate or otherwise hand material over to people if we feel like it,” said P-Orridge.

All this is in furtherance of Industrial’s aims to concentrate on audio and video cassettes, which the outfit believes to be a ‘purer’ means of expression because they are cheaper to produce and need only be copied exactly as many times as there are orders to fulfill at any one moment.

TELEPHONE SALES HOTLINE: 0689 73146
GOOD SOUNDS KEEP COMING...

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RECORD BUSINESS December 1 1980
ROD STEWART: Foolish Behaviour
(Riva RVLP 11) Prod: Harry the Hawk

The latest product from Rodney is the usual mixture of self-conscious rockers and heart-rending ballads. In spite of his carefully preserved image as one of the lads, Rod is at his best with the ballads. Certainly the most impressive track here is the single, 'Passion' - a atmosphere and atmospheric song which brings to mind another of the man’s finer moments ‘The Killing of Georgie’. Apart from this, we have 'My Girl' - not the Robinson/White song, but something new. ‘Say It Ain’t True’, which ends the album in tearful style. With the bouncy numbers, we return to Rod’s general favourite theme of his gloriously misspent youth.

BAD MANNERS: Loonee Tunes (Magnet MAGL 5038) Prod Roger Lomas

This is actually Bad Manners’ second album this year – a rare achievement in these days of long-delayed releases. As the title implies, it’s a goodtime album, rooted in two-tone ska, but with a clear identity of its own, thanks to clever instrumentation which constantly catches the ear. Songs, too, are fine and (‘Suicide’ apart) rather more tolerant than expected in the idiom. Some like ‘Spy 1’ and ‘The Undersea Adventures Of Ivor The Engine’ and the splendid ‘Just Pretending’ are exceedingly jolly, and the album generally should be a party winner, particularly when the grown up hear the revival of ‘Tequila’. Band’s new single ‘Lorraine’ is from the album.

HOT CHOCOLATE: Class (Rak SRAK 543) Prod: Mickie Most

The line solo performance accompanied by Errol Brown of the affecting ‘Love Me To Sleep’ will certainly score as a single and give the album its launch-pad, with the last seller ‘Are You Getting Enough’ also assisting in lift off. Elsewhere, the material is varied ranging from Brown’s urgent call on ‘Brand New Christmas’, a piece of classic Hot Chocolate, to Elvis Costello’s ‘Green Shirt’ and an intriguing tribute to the Police with ‘Walking On The Moon’. Hot Chocolate, after an up and down spell, are back on form.

IAN DURY & THE BLOCKHEADS: Laughter (Stiff SEEZ 30) Prod: Chas Jankel and his tricky ideas. Result: a very immediate album from Dury who sounds more at ease than on his slightly disappointing ‘Do It Yourself’ set. The title track, ‘The Man manuals Big Sister’, sounds good in the context of the LP, ‘Dance of the Crackpots’ features the talents of Will Gaines, ‘Over

MANFRED MANN: still making classy hard rock.

Top 10

DR. HOOK: Greatest Hits (Capitol EST 82037) Prod: Ron Haffkine

The evolution of Dr. Hook from the feisty days of Dr. Hook and the Medicine Show of the early 70s through to today’s Country M.O.R style has been slow but sure and makes for an interesting listening experience on this TV-advertised retrospective. ‘Cover O! The Rolling Stone’, ‘The Millionaire’ ‘Sylvia’s Mother’ and the rest gradually change as producers found more and more lush material to suit the finely-matched voices of Dennis Locorriere and Ray Sawyer like ‘Sexy Eyes’ and ‘Better Love Next Time’. . . . 10 tracks in all.

THE JAM: Sound Affects (Polydor POLD 5035) Prod: Vic Coppsmiller Heaven/The Jam

With all the songs suggesting the restlessness and uncertainty of youth, Sound Affects will home in on its target audience without any difficulty. Against those sparse, jarring backings, Paul Weller’s songs concentrate on the urban scene and obviously he doesn’t like what he finds there. When he gets a good idea like ‘That’s Entertainment’ the theme of vandalism being the mirror of contemporary life is skilfully if bleakly developed. Thankful songs like ‘But I’m Different Now’, ‘Tonight’ and their recent hit single ‘Start’ suggest that disillusionment is not total. The Jam are developing impressively and have longer term survival prospects.

AN IMPRESSIVE development for The Jam with song themes skilfully developed.

Top 40

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MANFRED MANN: still making classy hard rock.

Best of the rest

DARTS: Greatest Hits Magnet (MAGL 5037) Prod. Tommy Boyce/ Richard Hartley

It’s a pity Darts couldn’t have waited a little longer to come out with their Greatest Hits, but as the last few singles failed to reach previous standards and there’s one or two dudish inclusions on this album, perhaps it’s just as well. To look on the bright side, Darts at their best are irresistible. Starting with ‘Daddy Cool’, taking in the classic ‘Boy From New York City’ and ending with the lesser known ‘Sh-Boom (Life Could Be A Dream)’, it’s impossible not to enjoy this album.

Darts are the kind of band that should really do better with the compilations than the routine releases because their speciality is re-vitalised oldies anyway.

TOM ROBINSON’S SECTOR 27: Sector 27 (Fontana 6359 039) Prod: Steve Lillywhite

Tom Robinson as leader of TRB has always had the best of intentions. As leader of Sector 27 his sentiments are just as admirable. This collection of new songs are, for the most part, as angry and perceptive as TRB’s finest. More optimistic but just as militant as ‘Up Against the Wall’, is ‘Invitation: What Have We Got 10 Lose?’, an attack on complacency made bravely and coherently. Where Can We Go Tonight’ says it all with its tales of the frustration of teenagers living in small towns with their parents, and ‘Bitterly Disappointed’ is an answer to the nagging critics of parents who always expected better of you. Robinson undoubtedly has a gift for this form of social comment, if he has a fault it lies in the music. Sector 27 tends towards dullness and a lack of originality in several songs. But if he has to rely on his lyrics to make his points, he doesn’t often fail.

MANFRED MANN’S EARTH BAND: (Bronze BRON 529) Prod: Manfred Mann

14 months in the making, Earth Band’s Band is another prime example of the classier end of the rock genre. The way Mann and his band work out fresh numbers is detailed on the sleeve notes, but the result seems much less contrived than it obviously was. Songs like ‘Lies (Through The 80s)’ are both passionate and well-played with Mann’s synth work and Chris Thompson’s vocals very impressive. There is a cover of Springsteen’s ‘For You’ which again demonstrates the band’s knack of choosing strong material while saxist Barbara Thompson once more makes a telling contribution. Chance should keep up Earth Band’s run of successful albums.

ST. PAUL’S CATHEDRAL BOY’S CHOIR: (Featuring Paul Phoenix) Prod: Andy Lloyd Webber

Just in time for Christmas comes this collection of religious music and some popular material, delivered with full, swelling pomp (‘My Way’ and ‘I’d Like To Teach The World To Sing’ comes in this latter category). The real seller of the album of course will be the now familiar ‘Nunc Dimittis’, (first time on an album) and this is backed by a couple of carols and some classical numbers from Mozart and Mendelssohn.

MARTI WEBB: Won’t Change Places (Polydor 2442 186) Prod: Andrew Lloyd Webber

After the impressive start with Tell Me On A Sunday and ‘Take That Look Off Your Face’, Marti Webb has suffered the usual problems of the middle-market female singer in sustaining momentum. By rights she should have scored with the excellent ‘Your Ears Should Be Burning Now’, but hopefully its turntable popularity will give this album a boost against the heavyweight competition of the moment. On the evidence of this collection, it appears that nobody is quite sure which direction she should take musically, with ‘Don’t Cry For Me Argentina’ (still head and shoulders above any other song featured) contrasting with the appealing contemporary approach of ‘What You Gonna Do With Your Freedom’ and ‘Don’t with its echoes of Connie Francis, and ballads..

RUPERT HOLMES: Adventure (MCA MCF3088) Prod: Rupert Holmes

Another musical slice of life as seen through the perceptive eyes and pen of Rupert Holmes. Most of this painstakingly produced set, with its distinctive conversational narrative style, centre on Holmes’ experience with the female of the species, the cool, the warm the mysterious, and one who works by night when the man is a ninetofiver. There isn’t anything as instantly engaging as the ‘Pina Colada Song’ to give the album a helping hand along the way, but it confirms that Holmes is one of the most inventive and intriguing writer-performers in the AOR field currently.
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**SALES RATING**
100 = Strong No.1 Sales

**AIRPLAY RATING**
90% = Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.
THE SINGLES CHART 61-100

**Bullet**
- Strong upward movement on sales or airplay.
- Entry
- Platinum Disc
- 1 million sales (BPI certified)
- Gold Disc
- 750,000 sales (BPI certified)
- Silver Disc
- 500,000 sales (BPI certified)

**Sales or Airplay Index** less than 0.5
- All indices are rounded to nearest whole number
- Distributor Code details: see New Singles Page
- *Brackets* as part of a catalogue number indicates 12-inch availability, eg: CABI 503
- **CABI 503** - 7-inch single
- **CAB 503** - 12-inch single

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**INDEX A2** Guide to PRODUCER/PUBLISHER/Chart Position

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**ONES TO WATCH**

**Singles Business**

WITH Christmas now fast approaching, major names continue to pump new releases onto what might already seem to be an over-saturated singles market. Not that this week is devoid of new acts like the Police, whose 'De Do Do De Da Da Da' (A&M) has already had several weeks of fairly continuous airplay and is likely to find their feet quickly. Polydor's 'Hotel' (Epic); Elvis Costello with 'Blue Pacific' (F-Beat); and The Specials with 'Promises' (2-Tone), gnd Slade's inevitable 'Merry Christmas Everybody'.

*droves of reissues to swell the singles chart in the coming weeks, including some re-promotions aimed specifically at Christmas, like Greg Lake's 'I Believe In Father Christmas' (Mantecore); Boney M.'s 'Mary's Boy Child' (Atlantic/Hansa); the Phil-Spector-produced Crystals/Ronettes/Darlene Love maxi (Phil Spector Int); and Slade's inescapable 'Merry Christmas Everybody' (Polydor). It will be interesting to see how the recent months' revival of interest in this band, seems likely to finally pass the magic million mark on domestic sales this season.

Most of the remainder of the singles chart is composed of the belated release of some classic material on Lightning's Old Gold and Creole's Reprise series. Contrary to what last week's singles Business column said, only a proportion of the Reprise releases are recent re-recordings by the artists of their old hits, while others are original versions. Ritchie Valens, for instance, whose 'Donna' and 'La Bamba' reappear this week via Reprise, died early in 1959. It seems unlikely that even the most determined of producers could have got him back into the studio for re-recordings at this late stage.
If I could hear your voice
Kin Kelly

Distributed by Spartan Records
London Road, Wembley
01 903 8223 01 903 4753

The hottest sin
from the Record Business

MIKE BERRY: IF I COULD ONLY MAKE

ON THE RADIO
Hot on the RB Airplay Guide

KATE BUSH: DECEMBER WILL BE MAGIC AGAIN
BARBRA STREISAND & BARRY GIBB: GUILTY
RACEY: RUNAROUND SUE
POLICE: DE DO DO DO, DE DA DA DA
BEAT: TOO NICE TO TALK TO
DEXY'S MIDNIGHT RUNNERS: KEEP IT
ADAM & THE ANTS: ANT MUSIC

DISCO/SOUL
Top new sellers on RB's Disco Chart

COFFEE SLIP AND DIP: WANNA BE WITH YOU
BLACK SLATE: BOOM BOOM
NARADA MICHAEL WALDEN: I WANT YOU
ARETHA FRANKLIN: WHAT A FOOL BELIEVES
PEACHES & HERB: FUN TIME

IMPORTS
Fastest moving Disco/Soul imports

NO NEW IMPORT CHARTBUSTERS THIS WEEK

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business
NEW RELEASES
Due in the shops this weekend

JACKSONS HEARTBREAK HOTEL
ROD STEWART MY GIRL
SPECIALS DO NOTHING

Epic EPC 9391
Riva 28
2 Tone CHS TT 16

NEW FIRST EVER
8 SONG
CHART
CASSETTE
SINGLE

Your Cassette Pack
10 Pack
Price £1.29

8 New Melodies
Lyrics and Tun

CHAS & DAVE RABBIT

Off the Wall

Coming out of nowhere

Rockne

CLASH THE CALL-UP
BAD MANNERS LORRAINE
B 52's STROBELIGHT
SIOUXSIE & THE BANSHEES ISRAEL

CBS 9339
Magnet (12) MAG 181
Island WIP 6665
Polydor POSP 205

SPECIAL DEALER PRICE £1.21

The Clash's Hey You Care

Due in the shops this weekend

YOU CARE Polydor POSP 202

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YOU CARE Polydor POSP 202
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

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<td><strong>74</strong> 49 TELEGRAM SAM BAUHAUS</td>
</tr>
<tr>
<td><strong>75</strong> 66 YOU'RE OK OTTAWAN</td>
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<tr>
<td><strong>76</strong> 11 WOMAN IN LOVE BARBRA STREISAND</td>
</tr>
<tr>
<td><strong>77</strong> 55 ONE-TRICK PONY PAUL SIMON</td>
</tr>
<tr>
<td><strong>78</strong> 37AIN'T NO LOVE WHITE KNIGHTS</td>
</tr>
<tr>
<td><strong>79</strong> 39 STRONG ARM OF THE LAW SAXOON</td>
</tr>
<tr>
<td><strong>80</strong> 76 EASY DOES IT TOYS</td>
</tr>
<tr>
<td><strong>81</strong> 35 SHEBA - WONDERFUL LAND MIKE OLDFIELD</td>
</tr>
<tr>
<td><strong>82</strong> 36 WOMEN IN WINTER SKIDS</td>
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<td><strong>83</strong> 50 FALCON RAH BAND</td>
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<tr>
<td><strong>84</strong> 41 TOUCH ME WHEN WE'RE DANCING ROCK-OLA</td>
</tr>
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<td><strong>85</strong> 21 TWILIGHT CAFE SUSAN FASSBENDER</td>
</tr>
<tr>
<td><strong>86</strong> 68 CHILDREN OF TODAY PEACE OF WEAR</td>
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<td><strong>87</strong> 61 WHAT'S MUMMA DON'T SEE GARY GLITTER</td>
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<tr>
<td><strong>88</strong> 56 LEAVING ON THE MIDNIGHT TRAIN NICK STRAKER</td>
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<tr>
<td><strong>89</strong> 41 IT'S HARD TO BE HUMBLE MAC DAVIS</td>
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<tr>
<td><strong>90</strong> 66 FLYIN' ON THE WINGS OF LOVE LOVE 42</td>
</tr>
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<td><strong>91</strong> 61 THE CALL-UP CLASH</td>
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<td><strong>92</strong> 68 KEEPING OUR WARM CAPTAIN &amp; TENNILE</td>
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<td><strong>93</strong> 48 FEEL LIKE THE RIGHT TIME SHAKATAK</td>
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<td><strong>94</strong> 64 ROMEO &amp; JULIET DIRE STRAITS</td>
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<td><strong>95</strong> 47 ENOLA GAY ORCHESTRA DIRECTION OF THE DARK</td>
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<td><strong>96</strong> 61 LITTLE GIRL DON'T YOU JERMAINE JACKSON</td>
</tr>
<tr>
<td><strong>97</strong> 61 CLUBLAND ELVIS COSTELLO</td>
</tr>
<tr>
<td><strong>98</strong> 62 I AM THE BEAUTY OF THE BEAUTY ROY WOOD</td>
</tr>
<tr>
<td><strong>99</strong> 60 SAVE THIS NIGHT FOR LOVE POINTER SISTERS</td>
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<tr>
<th><strong>THE NIGHT, THE WINE AND THE ROSES LIQUID GOLD</strong></th>
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<td><strong>KEY TO STATION PLAYLISTS</strong></td>
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<td><strong>BREAKER</strong></td>
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</table>

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<tr>
<th><strong>BREAKER</strong></th>
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</table>

- **RECORD BUSINESS December 1 1980**
**Regional selling move grows**

**THE MOVEMENT for regional selling in radio is continuing to gain momentum and most sources believe that the next 12 months are likely to see some of the proposed changes begin to happen.**

**Scottish radio is already in effect it is thought that the next package to open up will be in the Midlands.**

Although there are no formal plans yet, BRMB managing director David Pinnegar has made it known that he is a firm believer in regional selling and that if a new company was set up it would most likely be in the Midlands and certainly before the new stations in Worcester Hereford and Leicester come on the air. Says Pinnegar: “Regional selling must come, selling by specialists who understand the marketplace, who know their market intimately and are not diverted by selling other areas.”

The Midlands area was right for “aggressive, rather than defensive selling.” “We need a greater unified attack on the advertising industry — selling radio in its own right,” he added.

The move to regionalism is crucial to the outcome of such a move will have to be weighed very carefully, especially in these times of recession. Neil Robinson managing director of Metro Radio, another interested party, says: “I think the advantages of a regional sell outweigh the disadvantages, but if you are going to change you should do it in the good times in anticipation of the bad times. Such a move was made last Autumn, not this Autumn.”

Most advertisers in the UK work on TV areas, so it seems logical that radio stations should be grouping together along the same lines. As part of corporate whole some of the smaller stations in the group could open themselves up to a loss of identity but on a national level this is less of a drag, especially as the home ground where a station’s individuality is all. The point is that a regional sell could bring in more revenue than stations are currently enjoying.

The national sales companies can only sit tight and see what the next year brings. However they must be aware that there is the possibility of the size of the Midlands package does come off it won’t be long before other regions follow suit.

BBC has “no divine right” to nation’s radio, says IBA

The IBA has notified the Home Office of its interest in operating a national commercial network — when the time comes. Director of Radio John Thompson said recently at University College, Cardiff that the authority felt the BBC had “no divine right” to the country’s national radio.

In the right circumstances, the IBA might wish to see “this final, lingering state broadcasting monopoly challenged.” He continued: “We have put down our marker so that if in 1988 the United Kingdom has X number of channels we would say at that point we want one.” What the IBA would do with such a channel is still not confirmed but Thompson’s feeling is that it could be a new and current affairs channel.

The authority is, in the mean time, pushing ahead with plans to split the frequencies enabling local stations to broadcast on both medium wave and VHF.

**On the Move**

Two major moves at the BBC with Charles McLelland moving from his post as Controller of BBC-2 to Deputy Managing Director Radio after two years. Taking McLelland’s place will be David Hatch formerly Head of Light Entertainment. Hatch gained some notoriety co-starring in the Cambridge Footlights revue before joining BBC Radio in 1965. Richard Tillett has joined AIRC as a marketing executive. He will be working closely with director Tony Stoller on marketing plans for Independent Local Radio. Philip Pinnegar has been appointed Director of Sales at Capital Radio from January 1. Pinnegar has been with the station since 1973 as sales manager.

**Rockshow Report**

<table>
<thead>
<tr>
<th>MOST AIRPLAY</th>
<th>MOST ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THE RIVER</td>
<td>1 GAUCHO</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>MCA MCF 3090</td>
</tr>
<tr>
<td>2 BOY</td>
<td>2 LIVE</td>
</tr>
<tr>
<td>Liz</td>
<td>Asylum K62032</td>
</tr>
<tr>
<td>3 REMAIN IN LIGHT</td>
<td>3 SONG OF SEVEN</td>
</tr>
<tr>
<td>Talking Heads</td>
<td>Jon Anderson Atlantic K50756</td>
</tr>
<tr>
<td>4 MAKING MOVIES</td>
<td>4 AUTOMERICAN</td>
</tr>
<tr>
<td>Dire Straits</td>
<td>Chrysalis CDL 1290</td>
</tr>
<tr>
<td>5 MORE GEORGE</td>
<td>5 STRONG ARM OF THE LAW</td>
</tr>
<tr>
<td>George Thorogood Sonet SNTF 850</td>
<td>Saxon Carere CAL 120</td>
</tr>
<tr>
<td>6 SECONDS OF PLEASURE</td>
<td>6 SOUND AFFECTS</td>
</tr>
<tr>
<td>F-Beat XXLR 7</td>
<td>JamPolydor POLD 5035</td>
</tr>
<tr>
<td>7 BEATIN THE ODDS</td>
<td>7 LAUGHTER</td>
</tr>
<tr>
<td>Mos Northcote Epic 84471</td>
<td>Ian &amp; The BlackheatsStiff &amp;SEZ 30</td>
</tr>
<tr>
<td>8 DRE LIVES II</td>
<td>8 SANTITY STOMP</td>
</tr>
<tr>
<td>Weezer Aska MCA MCG 4012</td>
<td>Virgin VSG 3504</td>
</tr>
<tr>
<td>9 LIVE IN THE HEART OF THE CITY</td>
<td>9 SIMON D DEE</td>
</tr>
</tbody>
</table>
| Written Winners United Artists SNAKE | Britain’s first pirate DJ will be re-joining Radio Luxembourg to present a series of programmes, the first of which will be broadcast on December 11. They will include music from the 60s as well as some of today’s adult contemporary sounds . . . “I have learned my lessons and I am now really looking forward to returning to broadcasting” said Dee, the George Best of British radio. “Over the next few weeks I want to invite many of the people who went through the 60s with me into the studio to talk about their experiences. Let’s face it, we’re all a little older and wiser and Caroline is going to give nothing away”.

**Airlines**

<table>
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<tr>
<th>Airlines</th>
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</table>
| SIMON D DEE, Britain’s first pirate DJ, will be re-joining Radio Luxembourg to present a series of programmes, the first of which will be broadcast on December 11. They will include music from the 60s as well as some of today’s adult contemporary sounds . . . “I have learned my lessons and I am now really looking forward to returning to broadcasting” said Dee, the George Best of British radio. “Over the next few weeks I want to invite many of the people who went through the 60s with me into the studio to talk about their experiences. Let’s face it, we’re all a little older and wiser and Caroline is going to give nothing away”.

**PROVING THAT the new breed of heavy metal acts give nothing away to the old when it comes to ridiculous publicity stunts, Iron Maiden’s Eddie (at back, in case you’re in doubt) visited Radio 2 yesterday. Van Zyl and The BBC with two nurses in hand in case the unfortunate DJ was too stunned. The stunt was to promote Iron Maiden’s new single, ‘Women In Uniform’.

Caroline will go for better on-air quality

Radio Caroline is to be re-launched in January and is projecting a peak-time audience of eight million within six weeks of going on air. Plans for the launch were laid out by the station’s two New York-based managing directors last week.

Airtime will be sold through Caroline Sales International, Madison Avenue, New York, because of restrictions in the UK, and a 30-seconds peak time spot will sell for about £130, which represents a cost per thousand of 28p, claimed to be much lower than rates currently offered by independent local stations.

The new 400ft ship will broadcast 24 hours a day, seven days a week, over a radius of 600 miles covering the UK, France, Belgium, Holland and Luxembourg. It is equipped with a 240ft mast and a new 60kw transmitter which is four times more powerful than the old one.

Optimistically, the station is predicting that the new transmitter and programming will ensure audiences to equal the record 22 million of its 1960s heyday. The ship will be dropping anchor off the coast of Britain in about three weeks’ time. When the new frequency is announced, it is expected to be well above the old 319 metres for better quality and coverage.
THE NATION’S top six disco records continue to maintain their grip this week, though with a small but very important rearrangement of the top four places which puts Eddy Grant at the top of the pile by just a single margin from Kool. Even Stephanie Mills, stepping down from one to three, has shown a sales increase this week in the RB panel, and generally the top of the chart is both very strong and extremely tight this week – all of which could make it harder for the hot challengers like Willie ‘Beaver’ Hart’s ‘Last Thing, Coffee and Lix’. It’s a familiar pattern as Christmas approaches for more people to buy familiar, rather than new, singles; if this is reflected in the specialist market, the disco chart is likely to grind to a halt soon after the New Year.

Altitude’s ‘69 Shuffle’ provides an early entry for the new indie/distributed Impact label, while its staple format Rhyme In Blues by the EAJ All-Stars is also showing signs of future action just outside the chart. Another indie off to a good start is a revival of ‘Walk On By’ in 12-inch dub and all this year as Motown with vocal by Ann Myers on Blue Inc (INCID 10); this can be obtained from Jetstar or alternatively from Bluebird Records on 01-723 6561. Radiation’s ‘Rocket In The Pocket’ (CDN 1), which I mentioned a couple of weeks ago, is now also fully available and can be obtained from Simon’s Records on 0252 871426.

It’s keen to keep the world known that James Brown’s ‘Rapp Payback’ import success via TK records in the States is the result of a strictly one-off deal, though the official news release makes no mention of how this could have come about. It seems, however, that when JB’s deal came up for renewal, there was some prevarication on the part of the company. Now it seems to be back on, Brown jumped in with an album for TK while he was in contractual limbo. They really should have known better since he has worked similar looking deals before. To crown it all, Polydor recently leased JB’s classic Live At The Apollo live album to the tiny US indie Solid Smoke Records, for an undisclosed but obviously minimal sum. The album has now entered the Stateside album charts, and is no doubt the cause of some сентября fans.

At the upbeat album front, another batch of new imports has arrived within the last week, with Sky’s Skyrport (Salsoul) and the Blackbyrds’ Better Days (Fantasy) quite leading the field with immediate import top ten entries. Others are As One from the Bar-Kays (Mercury); Tavares’ Love Uprising (Capitol); and The Blackbyrds’ Better Days (Fantasy). By far the biggest new 12-inch is Harry Mosco’s ‘Step On – Sexy Dancer’ on the Samba label, already a breakneck top 60 hit at No. 49. Distinctly a pop Don Empire, this appears nevertheless to be a UK production – clarification when I get some! Watch out too for ‘You’re Too Late’ by Fantasy on US Vestal, which definitely IS an import, and not too far from the 60 as I type.

THE DISCO CHART

| #1 | 4 | DO YOU FEEL MY LOVE EDDY GRANT | Ensign ENY 45(12F) | 124 52\% |
| #2 | 2 | 7 CELEBRATION KOL & THE GANG | Dee-Lite DEX 1012(12F) | 122 52\% |
| #3 | 5 | NEVER KNEW LOVE STEPHANIE MILLS | 20th Century TCD 2460 | 114 42\% |
| #4 | 18 | I LIKE WHAT YOU'RE DOING YOUNG & CO | Excaliber EXCLL 501 A | 119 67\% |
| #5 | 8 | CRAWLING | Cotillion COT 3528(12F) | 101 69\% |
| #6 | 17 | FEELS LIKE THE REAL THING SHAKatak | Polydor POSPY 188 | 112 72\% |
| #7 | 16 | GROOVE-O-NIAL BEAVER HALE | TK TKR 13756 (12F) | 118 85\% |
| #8 | 15 | INHERIT THE WIND WILTON FELDER | MCA T464 | 118 83\% |
| #9 | 14 | IF YOU FEEL THE FUNK LAYA TOY JAYSON | Polydor POSPY 197 | 121 88\% |
| #10 | 13 | GROOVE-O-NIAL BEAVER HALE | TK TKR 13756 (12F) | 118 85\% |

...continuing...
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Au revoir! Arrivederci! Auf wiedersehn! Toodle-pip!

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CUDDLY TOYS
'Astell Joe'

DUMB BLONDIES
'Strangolove/Sorrow'

FAMILY FODDER
'Savoir Faire'

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JOB TITLE ...........................................
COMPANY ...........................................
ADDRESS ...........................................
SIGNED .............................................
# TV GUIDE

## December Albums

All prices are dealer prices except K-Tel (RRPs).

| HITMAKERS Various (Polydor H0671 (POL47 PC)) | £3.25 |
| CLASSICS FOR DREAMING Various (Polydor POLTV (POL446 11)) | £3.25 |
| SLADE SMASHES Slade (Polydor POLTV (POL446 11)) | £3.99 |
| PEACE IN THE VALLEY Various (Ronco (4C)RTL 2493) | £4.99 |
| LEGENDARY BIG BANDS Various (Ronco (4C)RTL 2474) | £4.99 |
| CLASSICAL GOLD VOLS 1 & 2 Various (Ronco (4C)RTL1000) | £6.99 |
| MILITARY GOLD Various (Ronco (4C)RTL1002) | £6.99 |
| COUNTRY GOLD Various (Ronco (4C)EGS4 5001) | £6.99 |
| GUITAR GOLD Various (Ronco (4C)EGS4 5002) | £6.99 |
| LATIN GOLD Various (Ronco (4C)EGS4 5003) | £6.99 |
| RELIGIOUS GOLD Various (Ronco (4C)EGS4 5004) | £6.99 |

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<th>PRICES</th>
<th>CASSETTE</th>
<th>ANGLA</th>
<th>ATV</th>
<th>BORDER</th>
<th>CHANNEL</th>
<th>GRAMPA</th>
<th>GRAMAD</th>
<th>HTV</th>
<th>LONDON</th>
<th>SCOTTISH</th>
<th>SOUTHERN</th>
<th>THE TEES</th>
<th>ULSTER</th>
<th>WESTWARD</th>
<th>YORKSHIRE</th>
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**Country Legends** Ronco RTL 2050

**Space Invasion** 20 Galactic Hits By Original Artists Ronco RTL2051

**Elvis Presley Inspirations** K-Tel NE1011

**Street Level** Ronco RTL 2048

**Dr Hook's Greatest Hits** Capitol EST 26037
<table>
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<tr>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label/Date</th>
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<tr>
<td>Slade Smashes</td>
<td>Polydor POLTV 13</td>
<td></td>
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<tr>
<td>Diamond Symphonies</td>
<td>Ronco RTL 2045</td>
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<tr>
<td>Peace in the Valley</td>
<td>Various</td>
<td>Ronco RTL 2043</td>
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<tr>
<td>Axe Attack</td>
<td>K-Tel NE 1100 (CE 2100)</td>
<td></td>
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<tr>
<td>THE VERY BEST OF</td>
<td>Elton John</td>
<td>K-Tel NE 1094 (CE 2094)</td>
</tr>
<tr>
<td>CHART EXPLOSION</td>
<td>Various</td>
<td>K-Tel NE 1100 (CE 2100)</td>
</tr>
<tr>
<td>MASTERWORKS</td>
<td>Various</td>
<td>K-Tel NE 1107 (CE 2107)</td>
</tr>
<tr>
<td>MAKING WAVES</td>
<td>Various</td>
<td>Epic (40) 19023</td>
</tr>
<tr>
<td>LITTLE MISS DYNAMITE</td>
<td>Brenda Lee</td>
<td>(Warwick WW(4) 2023)</td>
</tr>
<tr>
<td>SINGS 20 NO 1 HITS</td>
<td>Brotherhood of Man</td>
<td>(Warwick WW(4) 5087)</td>
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<tr>
<td>20 GOLDEN GREATS</td>
<td>Various</td>
<td>(Warwick WW(4) 2008)</td>
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<tr>
<td>REFLECTIONS OF GOLD</td>
<td>Max Jaffa</td>
<td>(Warwick WW(4) 5092)</td>
</tr>
<tr>
<td>EVERYTHING IS BEAUTIFUL</td>
<td>Diane</td>
<td>(Warwick WW(4) 5093)</td>
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<tr>
<td>STEPPING STONES</td>
<td>Adrian Brett</td>
<td>(Warwick WW(4) 5095)</td>
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<tr>
<td>GOLDEN OVERTURES</td>
<td>National Philharmonic</td>
<td>(Warwick WW(4) 5089-45)</td>
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<tr>
<td>NOTE:</td>
<td>All K-tel albums listed above are also part of a range ad being run in the ATV, Granada and HTV areas from the 8th of December for two weeks. Other albums included in the ad are The Love Album (KE 1092), Three Degrees Gold (KE 1002), Grady's Knights A Touch Of Love (KE 1009) and Cilla Black's Especially For You (KE 1009).</td>
<td></td>
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THE ALBUM CHART 1-60

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>LP (cassette) No.</th>
<th>Dist. Prices</th>
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<tbody>
<tr>
<td>1</td>
<td>SUPER TROOPER ARBA</td>
<td>EPC (EPC) 10022</td>
<td>C, 3.45 (3.45)</td>
</tr>
<tr>
<td>2</td>
<td>AUTOMERCIAN BLONDE</td>
<td>CHRYSLER (ZCDL) 1290</td>
<td>F, 3.32 (2.32)</td>
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<tr>
<td>3</td>
<td>KINGS OF THE WILD FRONTIER ADAM AND THE ANTS</td>
<td>CBS (CBS84549)</td>
<td>F, 3.04 (3.04)</td>
</tr>
<tr>
<td>4</td>
<td>GUILLER BARBA Streisand</td>
<td>CBS (4088112)</td>
<td>C, 3.22 (2.22)</td>
</tr>
<tr>
<td>5</td>
<td>FOOLISH BEHAVIOUR ROY STEWART</td>
<td>RIVA RPL 11 (RYR 411)</td>
<td>W, 3.04 (3.04)</td>
</tr>
<tr>
<td>6</td>
<td>JEFFERSON AIRPLANE</td>
<td>A&amp;M (NE 1963)</td>
<td>3.32 (2.32)</td>
</tr>
<tr>
<td>7</td>
<td>SOUND AFFECTS JAM</td>
<td>POLYDOR (POLYDOR 5036)</td>
<td>F, 3.25 (3.25)</td>
</tr>
<tr>
<td>8</td>
<td>ARISTA JAM (ART) 2</td>
<td>GEFFEN KG91934</td>
<td>W, 3.04 (3.04)</td>
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<tr>
<td>9</td>
<td>BRICE HOLLANDER</td>
<td>CBS (BSC 72400)</td>
<td>A, 2.68 (2.68)</td>
</tr>
<tr>
<td>10</td>
<td>ADSAR</td>
<td>EMI (ICDIO 1)</td>
<td>3.50 (3.50)</td>
</tr>
<tr>
<td>11</td>
<td>3 AM</td>
<td>MCA (MCMC 10041)</td>
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</tr>
<tr>
<td>12</td>
<td>17 THE RIVER SPRINGSTEEN</td>
<td>CBS (CBS 8510)</td>
<td>4.25 (4.25)</td>
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<tr>
<td>13</td>
<td>3 THE JAZZ SINGER NEIL DIAMOND</td>
<td>CAPITOL (TCEAST 1210)</td>
<td>E, 3.29 (3.29)</td>
</tr>
<tr>
<td>14</td>
<td>5 LIVE IN THE HEART OF THE CITY WHITENACK</td>
<td>UNITED ARTISTS (UCSNAKE 1)</td>
<td>E, 3.65 (3.65)</td>
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<td>15</td>
<td>3 STRONG ARM OF THE LAW SAXON</td>
<td>CARRERE CAL (CJC 120)</td>
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<tr>
<td>16</td>
<td>3 LIVE EAGLE ON</td>
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<td>W, 4.57 (4.57)</td>
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<tr>
<td>17</td>
<td>4 THE BLACK ALBUM DAMNED</td>
<td>STIFF (STIFZEZ 29)</td>
<td>C, 2.08 (2.08)</td>
</tr>
<tr>
<td>18</td>
<td>6 REGGATA DE BLANC POLICE</td>
<td>A&amp;M (ACM 6749)</td>
<td>3.04 (3.04)</td>
</tr>
<tr>
<td>19</td>
<td>18 SIGN OFF UB40</td>
<td>GRADUATE (GRAD 2)</td>
<td>M, 2.89 (2.89)</td>
</tr>
<tr>
<td>20</td>
<td>12 SCARABS AND SUPER CREEPS DAVID BOWIE</td>
<td>RONDO (RONDOL 2)</td>
<td>E, 3.32 (3.32)</td>
</tr>
<tr>
<td>21</td>
<td>13 RADIO ACTIVE VARIOUS</td>
<td>MERCURY (MERCURY 0730)</td>
<td>D, 2.30 (2.30)</td>
</tr>
<tr>
<td>22</td>
<td>59 RISING OR DEAD</td>
<td>VERTIGO 6330 057 (1144 076)</td>
<td>E, 3.34 (3.34)</td>
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<td>23</td>
<td>14 JUST SUPPOSEN'S STATUS QUO</td>
<td>KTEL NE 101 (CJ 2101)</td>
<td>O, 5.49 (5.49)</td>
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<tr>
<td>24</td>
<td>28 REPORTERS AND STARLETS</td>
<td>MERCURY (MERCURY 0730)</td>
<td>D, 2.30 (2.30)</td>
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<tr>
<td>25</td>
<td>4 MOVING MAKES WAVES NOLANS</td>
<td>KTEL NE 103 (CJ 2103)</td>
<td>O, 5.49 (5.49)</td>
</tr>
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<td>26</td>
<td>12 NEVER FOR EVER KATE BUSH</td>
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<td>S, 3.24 (3.24)</td>
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<tr>
<td>27</td>
<td>27 SPACE INVASION VARIOUS</td>
<td>A&amp;M (ACM 6749)</td>
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<tr>
<td>28</td>
<td>27 BLOOD AND FLESH RODDY ROCKY</td>
<td>EPIC (EPIC 21502)</td>
<td>D, 3.32 (3.32)</td>
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<tr>
<td>29</td>
<td>56 FACES EARTH, WIND AND FIRE</td>
<td>CBS (CBS 85898)</td>
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<tr>
<td>30</td>
<td>2 PARIS IN THE SPRING PUBLIC IMAGE LTD</td>
<td>VIRGIN (VIC 218)</td>
<td>3.20 (3.20)</td>
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<tr>
<td>31</td>
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<td>KTEL (KZONE 2)</td>
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<tr>
<td>32</td>
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<tr>
<td>33</td>
<td>24 QUIT THE WORLD</td>
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<tr>
<td>34</td>
<td>26 LEVIATHAN HAWKINS</td>
<td>BRONZE (TBROWN 530)</td>
<td>F, 3.07 (3.07)</td>
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<td>35</td>
<td>1 LOONIE TUNES BAD MANNERS</td>
<td>MAGNETIC MILE (CMC 108)</td>
<td>A, 3.29 (3.29)</td>
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<td>36</td>
<td>47 THE VERY BEST OF ELTON JOHN ELTON JOHN</td>
<td>KTEL NE 109 (CJ 2103)</td>
<td>O, 5.49 (5.49)</td>
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<tr>
<td>37</td>
<td>17 BREATHERS NOEL YOUNG</td>
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<td>MCA (MCGG 1041)</td>
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<td>53 RUMOURS FLEETWOOD MAC</td>
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<td>2 TONE (ZCHIR 1056)</td>
<td>3.20 (3.20)</td>
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<tr>
<td>43</td>
<td>38 HAWKS AND DOVES NEIL YOUNG</td>
<td>EMI (ICDIA 1)</td>
<td>3.32 (3.32)</td>
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<tr>
<td>44</td>
<td>51 STILL THE MIGHTY SKELETON</td>
<td>EMI (ICDIA 1)</td>
<td>3.32 (3.32)</td>
</tr>
</tbody>
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