One side music – one blank, is new Island tape ploy

ISLAND RECORDS is launching a new cassette concept which seems certain to arouse controversy in an industry pledged to fight home taping.

Under the banner ‘One Plus One’, Island is releasing a chrome tape cassette containing the whole of Steve Winwood’s Art Of A Direc (ICT 9576) on one side, but leaving the reverse side blank.

The company is putting out the cassette on February 6 at a list price of just £3.99 – £1.30 cheaper than its previous tape price tag. The One Plus One marketing campaign to coincide.

Mid-February will see the release of Shades by J.J. Cale, Healing by Todd Rundgren and Bunny Wailer Sings The Waiters and in March there will be a further nine One Plus One releases.

All future Island tapes will automatically appear on One Plus One and the company’s back catalogue will be transferred to the new series as soon as possible.

At the BPI, director general John Deacon said: “I feel until we have had a chance to assess and evaluate the scheme and talk the whole matter over with Island, we are not in a position to make a comment.” Although at press time, Island chairman Martin Davis was not available to explain Island’s marketing philosophy which appears to be encouraging home-taping, the company’s position is firm; “We are not marketing blank tape, we are marketing a music cassette,” said a spokesman. “At £3.99 it is competitively priced, represents improved value for money combined with better sound quality and the added blank tape as a bonus.”

The One Plus One tapes are being produced on BASF chrome tape, and Island’s marketing push includes a competition run in conjunction with BASF. The company’s 60 special packs in March will advertise One Plus One and carry details of a contest with a first prize of a holiday for two in Nassau.

In addition there will be 5,000 runner-up prizes of special One Plus One tapes - not commercially available - featuring Island artists. The reverse side of the tape will be blank.

This will be backed by full page advertisements in the rock consumer press, Smash Hits, Time Out and point-of-sale material including counter displays and posters.

BRITAIN’S top music business publicists pose for the Record Business cameraman after receiving their Leslie Perrin Awards. Pictured (left to right) are top independent record company pr Nigel Dick (Stiff); top independent publicist Judy Totton; top major company pr Shirley Stone (Chrysalis); highly commended independent record company pr Hugh Birley (CBS) and Judy Lipsey (CBS) and highly commended independent record company pr, self-effacing Keith Bourton (Virgin). Highly commended independent publicists Howard Harding and Mick Houghton were working abroad when the presentation took place last Friday. Leslie Perrin awards were set up by RB to remember the work of the first great music pr Leslie Perrin and are judged by a panel of national and rock press journalists.

UK indies clean up at MIDEM

BRITISH SMALL labels were cock-a-hoop in Cannes last week as they dominated the UK presence at the annual MIDEM music industry convention.

With many major English companies missing from the South Of France this year, it was left to the indie labels to fly the flag at an event that was clearly not as well attended as in previous years.

And while the big labels and publishers were chasing multi-million catalogues like Billy Joel, Jethro Tull, Bruce Springsteen and others, small labels such as PVK, Cavalis, Huma, Conspiracy, Armageddon, Red and distributors including Fresh and Pinacol found themselves deluged with delegations from around the world.

PVK’s Peter Cormack said: “This is a very important MIDEM for us because we went independent on a worldwide basis at the end of 1980. I have been very encouraged by response to our product and have been able to renew deals in Germany, Scandinavia, France and Spain, and set new contracts in Canada and New Zealand, American and Australian deals will follow.”

As the busy Human Records stand, founder Steve Melhuish was also optimistic, while Richard Bishop of tiny Armageddon Records was in heavy demand, especially for the Pylon album Gyrate which was licensed for most major territories by the end of the third day of the convention.

Operating from the Fresh Records stand, Red Records concluded agreements for German release of Chrome Material, while Hugh Hopper product was assigned in France.

Henry Haddaway of Satril had his new Crash label on offer featuring new acts Tom Roweney, Tony Dial, Silhouette Theatre and Marney Webb, and labels deals were quickly made for France, Portugal, Australia and the Benelux countries.
THE BPI is asking record stores on the BMRB industry chart panel to sign a "terms and conditions" document as part of its new code of conduct on chart compilation that will allow its investigators to impose sanctions on the chart in the event of charting allegations.

The code of conduct - which has to be signed by all record companies as a prerequisite to membership of the BPI-contains a provision for protecting the validity of the BMRB chart which is broadcast by the BBC.

Its publication follows last year's World In Action documentary which uncovered widespread corruption of the chart, despite a previous BPI effort to create a code of conduct.

The new code - which must be signed by record company md's and company secretaries - includes a provision for a committee of enquiry to be appointed to examine future chart-hype allegations. Companies failing to endorse the code will be stripped of BPI membership, and those found guilty of contravening the code render themselves liable to: Expulsion from the BPI, reporting to the police; censure; surcharge and/or costs.

The BPI is laying on a 'freephone' for anyone wishing to make a complaint or disclose information. Terms and conditions of membership everybody employing a person to contain a clause making it clear that a breach of the code could result in dismissal.

Legally banned under the code are: Falsification or distortion of the reporting of sales; attempting to influence retailers making chart returns in any manner contrary to the code; making offers to stores which are dependent on records entering the chart or affecting their position and deliberately buying records in an attempt to enhance chart placing.

To back up the code, field investigators will follow up allegations and have the right to enter shops and compare records against current stock levels and sales reported in order to confirm the validity of sales reported.

The chart research company will have the right to suspend a record from the chart if it is found to be promoted unfairly, for a fortnight with legal immunity.

Reaction to the code from the retail trade has been lukewarm. Ian Gray, HMV marketing director, said: "I am not wild about having our accounts inspected, but as a company we try to help the BPI in any way we can. Our managers are already subject to inspection if they are found fiddling chart returns."

Steve Mandy, managing director of the Virgin chain, commented: "What is needed is an initiative to regulate retailers and company books to see what is going on at the other end of the scale. I will need convincing proof of the integrity of their investigators before I allow my store managers to open their accounts books to their inspectors. Like HMV, Virgin shop staff know that they will be dismissed if they cheat on the chart - not that I think any of them are foolish enough to go along with it."
MULLINGS

MULLINGS A MIDEM – NOTWITHSTANDING the generally more civilised atmosphere which thankfully has replaced the traditional hubbub of an event which had become too vast for comfort, Midem was not without its moments of predictable madness. Hardly to anybody’s surprise, there were a couple of frustrating interludes associated with live entertainment. Chrysalis, highly prominent not only for Terri Ellis’ quirkily unusual fur trench coat, endeavoured to present the excellent Q-Tips at a club called Studio Circus. And so it turned out to be, as guests arrived to find the reserved area had been occupied by the Frogs who with Gallic stubbornness refused to budge, leaving visitors buying drinks at a modestly priced 70 francs each, after vouchers which could have been presented at the bar were carefully collected at the door. There was also a tale about one ill-advised Chrysalis staffer jokingly shouting: “The drinks are all on Des Brown” and the unfortunate international director receiving a bill for 300 glassfuls the next morning. Two days later Wilko Johnson was due to play a set there, but didn’t actually make the stage when the local band refused to move its equipment, a matter of some slight regret to his distributor Alex Howe of Fresh Records who to hear his lad in action had achieved the impossible – a flight from Heathrow to Nice without a passport, which had gone missing at a time when officialdom was off for the weekend.

AFTER Bruce Springsteen’s publishing, could Elton John and Big Pig Music be the next major name to enter the Intersong Fold? .. spotted striding audibly through the Carlton lobby – Dennis Roussos looking like the winner of the Slammer Of The Year Contest. . . . Midem looked as though it had been sponsored by Sony, with the trendy all strolling around with their Stowaway taperecorders plugged into the receptive ears. .. Howard Harding, on his first gig as liaison man for British distributors did a sterling job and tells the story of being pestered by a lady journalist for tickets for the James Brown gala. As a postscript to her final earnest plea she added; “he is the one who is married to Carly Simon, isn’t he?” .. Monty Lewis still maintaining the tradition of imaginative Pickwick stands – this year it was a Western jail slightly reminiscent of last year’s saloon – looking to sign some important catalogue deal shortly. .. BBC producer Stuart Grundy delighted to have made useful contacts for forthcoming Radio-1 series on producers and guitarists .. although Arcade exceedingly quiet on the UK record front these days, Larry Levene planning a new recording project. .. in attendance as a VCL video company executive, Philip Goodhand-Tait, singer-songwriter once being groomed by DJM as Elton John’s successor .. Capital men Aidan Day and Tim Blackmore took the opportunity to tie up a forthcoming live breakfast show link with Radio Monte Carlo. .. For his new formed Hood Records, Dave Chapman picked up a single from Connecticut label Long View Farm Records entitled ‘If You See Kay’ by Fragile and was delighted to reckon that airplay won’t be a problem – he hopes full marks to Michael Levy for using Midem for a snappy product presentation and lunch for foreign licensees – but a shame that other labels don’t take the opportunity to do likewise .. Australia’s Little River Band, now with Carrere for the UK, looking to George Martin to produce their next album, as indeed is Paul McCartney at the Air Studio in Montserrat in February .. Tony Bigwood, Stray Cats manager, who seems to have a natural Croesus touch despite limited experience – he was formerly a clothes designer and New York barman before signing the band last June – was seeking another barrowload of dollars for the band’s publishing, and also took time out to set up a record deal for a New York doo-wop band the BMT’s .. at Midem, where sleep is at a premium, human Resources md Chris Youle made himself comfortable on the floor of the Martinez bar for a two-hour nap .. even normally reserved Germans and South African were seen cracking a smile at Original Records video of the HeeBeeGeeBees performing ‘Meaningless Songs In Very High Voices’ .. Wayne Bickerton, after a mellow first evening out, arrived in his Carlton room, threw his coat on the bed without looking, only to hear a voice saying: ‘Gee, this must be my lucky night’ – a mix-up at the porters’ desk had left him with the wrong key ..

RECORD BUSINESS

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From the forthcoming album ‘THE JEALOUS KIND’ EST 1215

CL16180

Currently Top 20 Stateside
Now shipping here in special bag and picking up massive airplay

‘GIVING IT UP FOR YOUR LOVE’

Already Top 20 Stateside

From the forthcoming album ‘THE JEALOUS KIND’ EST 1215

RECORDBUSINESS February 2 1981
FOLLOWING LAST week's news that three MAM agents have left the company to form the TBA agency - and taken with them almost the entire MAM roster - MAM has decided not to try to build up a new contemporary roster.

TBA has been set up by Ian Wright and John Giddings with another former MAM booker Dan Silver. They immediately announced a list of artists comprising everything MAM used to represent apart from the Moody Blues, Rick Wakeman and Racey.

Among newest signings to TBA is chart singer Jane Kennaway, and the agency, which will also involve itself in promotions and management, is planning a February tour with the Stranglers, a March visit from Rose Royce and a Hall and Oates tour in June. David Bowie is also on the roster, but is not expected to play the UK this year.

TBA is based at Strutworth's former offices at 24 Hanover Square London W1 (Tel: 499 9433).

MAM Agency Roy McArthur told RB: "We will not be pulling out of contemporary agency completely, because we will continue to handle tours by Rick Wakeman and the Moody Blues as well as our international clients but we will not be hiring staff to replace Wright, Giddings and Silver.

Merchandising

CAPITOL RECORDS and film distributors Columbia-EMI-Warner are working on a major campaign for the film and soundtrack The Jazz Singer (East 12110).

The campaign begins today (February 2) when a series of TV commercials will be shown. A series of 30 second radio ads have been prepared and these will be supported by press advertising in national, provincial, music press and magazines. Five hundred posters are appearing on London Transport and there will be flyposting of underground stations.

EMI RECORDS is giving substantial promotion to the second album by heavy metal band Iron Maiden, called Killers (EMI 3357) released on February 9.

TV GUIDE

(Forthcoming TV advertised albums. All prices dealer prices except K tel (mp)

ATV

HIT MACHINE Various (7 pm.3 mins.$4.50.49) K tel NE111 (CE12113) THOMAS WHITAKER ALBUM Roger Whittaker (Now. Twelve) (Now. Tel. 1105 CE12015)

GRUMPAN

IGHT LIFE Various (Now. Tel. 1107 CE1207)

GRAMPAR

BEST OF David Bowie Various (Now. Tel. 1111 CE1211)

HIT MACHINE Various (Now. Tel. 1111 CE1211)

GRANADA

IGHT LIFE Various (Now. Tel. 1107 CE1207)

HIT MACHINE Various (Now. Tel. 1111 CE1211)

MAGIC OF Joan Baez Various (Now. Tel. 1111 CE1211)

HTY

BEST OF David Bowie Various (Now. Tel. 1107 CE1207)

HIT MACHINE Various (Now. Tel. 1111 CE1211)

SCOTLAND

Makin' WAVES Notans (3 mins.$4.50.49) (Tel. 1102 CE1213)

BEST OF David Bowie Various (Tel. 1111 CE1211)

HIT MACHINE Various (Tel. 1111 CE1211)

SOUTHERN

BEST OF David Bowie Various (Tel. 1111 CE1211)

TRIDENT

IGHT LIFE Various (Now. Tel. 1107 CE1207)

HIT MACHINE Various (Now. Tel. 1111 CE1211)

LOPULE HERMOPHONE is a new company which offers a complete service to record companies and artists. Launched at the end of last year, Loophole offers print and production facilities but specialises in advice for unusual or original campaigns. The company is run by Lucy Quiney who is based at 57 Polando Street, London W1, Tel. 01 434 3930.

‘Hot Press’ magazine’s UK debut

THE FOUR UK weekend feature another challenge to their supremacy when the Dublin-based Hot Press is launched on the British market. Hot Press, a fortnightly tabloid, is the top selling music paper in Ireland and expansion into Britain is seen by the paper’s editor, Niall Stokes, as the next logical and inevitable stage in the paper’s development.

“The small size of the Irish music market places real limitations on what can be achieved, and we feel we are close to maximum penetration of that market,” says Stokes.

Hot Press is launched in Britain on January 22, distributed by Spotlight Publications. It will be available in W H Smith and John Menzies as well as local outlets. The launch takes place with the paper’s 494th issue. The first British issue includes exclusive interviews with the Who and Peter Gabriel and the initial print order is 25,000 copies. In Ireland circulation hovers just under 20,000, and exceeds the combined totals there of the four British weeklies.

As a fortnightly Hot Press is not in head-on competition with the weekly music press. The new championship will instead be placed on more in-depth treatment of selected stories. But the paper does carry a full range of interviews, record and live reviews and appropriate TV, radio, film and book coverage, and indeed it has already earned a considerable reputation within the British music business for the quality of its editorial content, which Stokes describes as "possibly more balanced, and certainly less tribal, than much of what appears in the weeklies." Stokes hopes, however, to remain in a position to go weekly in about a year.

BRITAIN’S FIRST music paper to concentrate on the London area only is launched on February 11. Trax was the idea of ex-EMI employee Mark Steels, who is also the editor, and the paper aims to show the music influence on fashion, radio, cinema and television in addition to coverage of the London music scene.

Trax will be published in tabloid form ever week, circulating in London and the South East and priced at 25p. The paper is published by Associated Newspapers, distributed by Comag and promotion is planned on Capital Radio, in the press and some flyposting.
Grace Kennedy stars in her own 6-week TV series on BBC2 starting Monday 26th January.

Plus

Special guest appearance on Pebble Mill on 27th January.

She's live at the Talk of the Town – 2 weeks from 2nd February.

She's on tour

Thursday 19 Feb CROYDON – FAIRFIELD HALL
Saturday 21 Feb PORTSMOUTH – GUILDHALL
Wednesday 25 Feb BRISTOL – COLSTON HALL
Thursday 26 Feb BRIGHTON – THE DOME
Saturday 28 Feb CHATHAM – CENTRAL HALL
Sunday 8 Mar CARDIFF – NEW THEATRE

Her great new single

“I’m Starting Again” is getting strong national airplay, and plenty of exposure on her TV appearances and at her concerts. She’s in great demand, so make sure she’s gracing your store now!

To order her great new LP “I’m Starting Again” (DJF 20572, Cassette DJH 40572) and her new single, the title track, (DJS 10963) and 12” version (DJR 10963), phone:

CBS DISTRIBUTION:
01-960 2155

DJM Records Limited
James House
5 Theobalds Road
London
WC1X 8SE
VCL forced to axe Quo video

VIDEO COMPANY VCL has opted to accept the MRS recommended copyright royalty rate card for video cassettes, following a recent High Court copyright infringement case.

The company was forced to withdraw its recently released tape Status Quo – Off The Road after the successful action brought by the band's publisher.

The MRS claimed after the hearing that the case was thought to be the first action for copyright infringement by reproduction of musical works on a video cassette for public sale.

In court, Mr Justice Brownlee-Wilkinson granted Status Quo Publishing an injunction against VCL, preventing sale or distribution of the tape. He also ordered an inquiry into damages and delivery up of the offending cassettes.

Status Quo Publishing said VCL had approached administrators Eaton Music for permission to use various songs by the band on a video cassette, but that a licence had been refused.

A VCL statement – issued in Cannes during last week’s MIDEM convention – said: “Due to the present confusion over the UK publisher's copyright rate for video cassette, VCL has decided to accept the MRS recommended rate card until the British Videogram Association completes its negotiations with MRS.

VCL will continue, however, to clear and negotiate separate licences with those publishers who do not collect through MCPS, and as part of future policy VCL will endeavour to work closely with those publishers who are able to negotiate a rate which reflects the true economics within the video market.”

MCPS/AVA code talks underway

DISCUSSIONS ARE BEING HELD between the MCPS and the Audio Visual Association (AVA) over proposals for a code of practice to cover legal action against musical copyright infringements in film and video productions.

It is hoped that the code of practice will help ensure that legal action is taken in a prescribed way and that production houses, studios and facility houses entering into an agreement with the MCPS would know that any litigation would go through prescribed channels before being taken to the courts.

Talks are also being staged between the two bodies over a proposed system for logging and declaring recorded uses of copyright music in film and video tape productions.

Precision films from ITC

ACC SUBSIDIARY Precision Video, has released its third batch of video cassettes – all drawn from Lord Grade's ITC film catalogue.

Top titles are a full length version of Voyage Of The Damned starring Faye Dunaway, Malcolm McDowell, Orson Wells and James Mason, and All Quiet On The Western Front, a movie which only went on general release last year.

Other titles include Escape To Athena, Movie, Movie, Great Expectations, HMS Pinafore, Anthony And Cleopatra, The Domino Killings, Love And Bullets, Farewell My Lovely, Brief Encounter and Rip Van Winkle.

MGM DIRECTOR, Russell Mulcahy, pictured centre, picks up his awards for the Ultravox ‘Passing Strangers’ video (highly commended independent video screened) and ‘No-one Driving’ by John Foxx (winner indie unscreened) at the Record Business 1980 Video Awards.

Pictured with him, left to right, are producer Phil MacDonald (winner indie screened section for Madness’ 'Baggy Trousers'), BVA chairman Don Maclean, Mike Watts, marketing manager at Charisma (runners up in indie screened with 'Games Without Frontiers' by Peter Gabriel and Garth Beatie, who collected Jon Roseman's award for highly commended in major record companies screened section with Judas Priest's 'Breaking The Law'.

**Top 40 Videos**

<table>
<thead>
<tr>
<th>1. JAWS</th>
<th>WARNER</th>
<th>2. GREY'S HARRY</th>
<th>WARNER</th>
<th>3. BLAZING SADDLES</th>
<th>WARNER</th>
<th>4. ENTER THE DRAGON</th>
<th>WARNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. THE WILD GESE</td>
<td>ELECTRIC BLUE</td>
<td>6. MAGNUM FORCE</td>
<td>GUARDIAN</td>
<td>7. THE MUPPET MOVIE</td>
<td>CIC</td>
<td>8. THE WARRIORS</td>
<td>CIC</td>
</tr>
<tr>
<td>17. BLONDIE EAT TO THE BEAT</td>
<td>IPC</td>
<td>18. SILENT PARTNER</td>
<td>IPC</td>
<td>19. BABY FACE</td>
<td>IPC</td>
<td>20. A STAR IS BORN</td>
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<tr>
<td>21. LOVE STORY</td>
<td>MUTT AND JEFF</td>
<td>22. TAKE THE MONEY AND RUN</td>
<td>WARNER</td>
<td>23. TRUE GRIT</td>
<td>WARNER</td>
<td>24. GARY NUMAN</td>
<td></td>
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<tr>
<td>29. MEAN STREETS</td>
<td>WARNER</td>
<td></td>
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</tbody>
</table>

**Top 20 Rental Videos**

1. JAWS | CIC VIDEO | VHA.BEA.1980
2. SATURDAY NIGHT FEVER | CIC VIDEO | VHA.BEA.2001
3. JAWS 2 | CIC VIDEO | VHA.BEA.2002
4. GREASE | CIC VIDEO | VHA.BEA.2003
5. THE WARRIORS | CIC VIDEO | VHA.BEA.2007
6. BATTLESTAR GALACTICA | CIC VIDEO |
7. ROLLERBALL | UNITED ARTISTS | UJAB.1980
8. ANIMAL HOUSE | CIC VIDEO | VHA.BEA.1984
9. THE ELECTRIC HORSEMAN | CIC VIDEO | VHA.BEA.1980
10. DEATH WISH | CIC VIDEO | VHA.BEA.2004
11. ROCKY 2 | UNITED ARTISTS | CAJ1999
12. A BRIDGE TOO FAR | UNITED ARTISTS | CAJ1994
13. CARRIE | UNITED ARTISTS | CAJ1996
14. JUST AGGRO | CIC | CAJ1990
15. NETWORK | UNITED ARTISTS | CAJ1990
16. JESUS CHRIST SUPERSTAR | CIC VIDEO | VHA.BEA.1980
17. CHUCKY CHITTY CHANG BANG | UNITED ARTISTS | CAJ1993
18. LENTY UNITED ARTISTS | CAJ1993
19. EL CID INTERVISION | 6A1992
20. SOMES AND THE BANDIT | CIC VIDEO | VHA.BEA.1990

**Cream mail order dispute**

NO PROGRESS has been made towards solving the dispute between the video mail order company run by the Cream advertising agency and various major video companies.
TOP

AND

SOLID/R.S.M. MUSIC

RECORD BUSINESS FOR VOTING

YOU'RE LYING'

* 2nd BEST DISCO SINGLE 1980
* BEST PRODUCED SINGLE 1980

*PRODUCED BY BOB CARTER, PETER MARTIN AND DAVID GRANT.
THE SOLID FOUNDATION
DAVID GRANT APPEARS COURTESY OF "PIGS IN SPACE"

LINX AND BOB CARTER REPRESENTED BY BRIAN FRESHWATER,
FOR R.S.M. MANAGEMENT, 81 HARLEY HOUSE, LONDON, NW1
TEL: 01-487 5587
AN ANALYSIS of performance in the RB disco charts of acts and labels in 1980.

Top Single (male)
Whispers – And The Beat Goes On (Solar) Runner-up: Gap Band – (Oops) Upside Your Head (Mercury) Top Album (male)
George Benson – Give Me The Night (Warner Bros) Runner-up: Stevie Wonder – Hotter Than July (Motown) Top Album (female)
Randy Crawford – Now We May Begin (Warner Bros) Runner-up: Diana Ross – Diana (Motown) Top Album (group)
Rose Royce – Greatest Hits (Whitfield) Runner-up: Brothers Johnson – Light Up The Night (A&M) Top UK Production
Linx – You’re Lying (Chrysalis) Runner-up: Eddy Grant – Do You Feel My Love (Ice/Ensign) Top New Act
Young & Co – I Like (What You're Doing To Me) (Excaliber) Runner-up: Linx – You’re Lying (Chrysalis) Top Disco Company ( Singles)
RCA Runner-up: Phonogram Top Disco Company (Albums)
WEA Runner-up: Motown

RECORD BUSINESS' disco awards for 1980 have been decided by a system similar to that used by the paper's associate publication Record World in the USA; by analysis of the success of labels and individual records through the year's disco sales charts.

The 1980 disco top 30, published in RB two weeks ago, was compiled by close analysis of the top 30 sellers from each week's disco chart, plus the biggest sellers from the disco album list. Easily the biggest single of the year was the Whispers' 'And The Beat Goes On', which spent a full six weeks at No.1 and out-pointed every other contender by a considerable margin.

Together with Odyssey's 'Use It Up and Wear It Out' and Leon Haywood's 'Don't Push It, Don't Force It', which were the third and fourth most successful disco records of the year, this confirmed the placing of RCA and its associated labels as the top company of singles sales. Phonogram, with its second-biggest single of the year — and one of the longest-lived - in 'Oops! Upside Your Head' by the Gap Band, was a close runner-up.

Once again a long and consistent list of hits by acts like Kool & The Gang and Crown Heights Affair played a vital part in this success, and the Phonogram group in fact saw the old year out and the new one in with just one notch not earned in a hurry, holding down at top four positions on the disco single chart.

IN THE disco album field, WEA took top honours largely on the success of three outstandingly big-selling albums — George Benson's 'Give Me The Night', Greatest Hits by Rose Royce; and Randy Crawford's 'Now We May Begin'. Motown, with strong sales on Diana Ross' Diana and particularly Stevie Wonder's long-awaited 'Hotter Than July', emerged as the runner-up company.

The top new act category was fairly close tussle between the American Young & Co and homegrown act Linx. The tremendous longevity of the Young & Co disc, which now holds the record for length of stay on the disco charts and has not quite finished selling even yet, eventually gave it the edge. The disc also marked the rapid emergence of the Excaliber label, joint brainchild of Red Bus and Morgan Khan, as a major force in disco music.

LINX Ddid emerge top in the section for UK productions, though to be fair to runner-up Eddy Grant, his sales were split by the end-year cut-off point, 1980 proved to be a major growth year for British black-oriented music product, whether jazz-funk, reggae or straight funk; interestingly, much of it emerged on small independent labels before being picked up by various majors as it quickly proved its sales potential through the specialist outlets.

These awards could not give full credit to this burgeoning talent growth, though the chart through the year certainly reflected it, with names like Shakatak, Atmosphere, Level 42, Freezec, Incognito, Cloud, the UK Players, Funk Masters and several others all making their mark forcibly on the scene. It is by no means inconceivable that many of these acts and others still to move on this new British movement may be picking up the awards for the most successful disco records of the year since 1981 has rolled to a close.

Cream advertising agency and various
"The No 1 Award for the
TOP DISCO COMPANY – ALBUMS –
goesto wea"

"The No 1 Award for the
TOP DISCO ALBUM – GROUP –
Rose Royce – Greatest Hits
goesto wea"

"The No 1 Award for the
TOP DISCO ALBUM – MALE –
George Benson – Give Me The Night
goesto wea"

"The No 1 Award for the
TOP DISCO ALBUM – FEMALE –
Randy Crawford – Now We May Begin
goesto wea"

"The No 1 Award for the
TOP DISCO SINGLE – FEMALE –
Stacy Lattisaw – Jump To The Beat
goesto wea"

"The No 2 Award for the
TOP DISCO SINGLE – FEMALE –
Fern Kinney – Together We Are Beautiful
goesto wea"

"The No 2 Award for the
TOP DISCO SINGLE – MALE –
George Benson – Give Me The Night
goesto wea"

THANK YOU RECORD BUSINESS
### Singles Top 100

**Sales Rating**

- 100 = Strong No. 1 Sales

**Airplay Rating**

- 100% = Top Of The Pops

<table>
<thead>
<tr>
<th>No.</th>
<th>Last Week</th>
<th>This Week</th>
<th>Title/Artist</th>
<th>Label/Cat. No.</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>IMAGINE JOHN LENNON</td>
<td>APPLE R6009</td>
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<tr>
<td>2</td>
<td>3</td>
<td>2</td>
<td>WOMAN JOHN LENNON</td>
<td>GEFFEN K79195(M)</td>
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<td>THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON</td>
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<td>STOP THE CAVERN JONA LEWIE</td>
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**Notes:**
- **Bulllet** Strong upward movement on sales and/or airplay.
- **New Entry** Platinum Disc 1 million sales (LP/album).
- **Gold Disc** 1 million sales (LP/album).
- **Silver Disc** 1/2 million sales (EP/7"/single).
- **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(L) 503 indicates CABI 503 = 7-inch single.
- CABI 503 = 12-inch single.

**Record Business guide to last week's market strength.**
The single you are already hearing on BBC Radio 1, Radio Piccadilly, Capital Radio, Radio City, Radio Forth, Radio 210, Radio Orwell, Radio Victory
Out now on Charisma Records CB 378
In special picture bag

PLEASE NOTE
Due to a computer breakdown which seriously affected the production schedule of RB's Research Department, the ones to watch and chart index refer to last week's information, and airplay ratings are not available.
**Disco Top 50**

1. **RAPTURE** *Blondie* — Chrysalis CHS (12) 248
2. **DON'T STOP THE MUSIC** *Yarborough & Peoples* — Mercury MERC (12) 239
3. **BURN RUBBER ON ME** (WHY YO'U WANNA HURT ME) *Gap Band* — Mercury MERC (12) 245
4. **GANGSTERS OF THE GROOVE** *Heatwave* — GTG (12) 342
5. **ALL NIGHT LONG/TAKE IT TO THE TOP** — UK Champagne FUNKY
6. **TO PROVE MY LOVE** *Ned Doheny* — CBS (12) 489
7. **MYSTERIES OF THE WORLD** *MFSL* — TSP PIR (12) 508
8. **SOUTHERN FREEZE** *Freeze* — Beggar's Banquet BEG (12) 508
9. **YOU'RE TOO LATE** *Fantasy* — Epic EPC (12) 450
10. **I SHOT THE SHERIFF** *Light of the World* — Ensign ENS (12) 450
11. **MR MACK INVERSIONS** — Groove Productions GT (12) 907
12. **HERE'S TO YOU** *New York Skyy* — Excaliber EXCL 59
13. **DON'T STOP K.I.D.** — EMI (12) 519
14. **(YOU KNOW) YOU CAN DO IT** *Central Line* — Mercury MERC (12) 450
15. **THE BED'S TOO BIG WITHOUT YOU** *Sheila Hylton* — Island (12) WIP (12) 99
16. **(SOMEBODY) HELP ME OUT** *Beggars Banquet* — Beggar & Co (12) 450
17. **TAKE IT TO THE TOP** *Heatwave* — EMI (12) 519
18. **GTR** *Gee's Pioneers* — Mercury MERC (12) 450
19. **YOU'RE TOO UTE** *Fantasy* — Epic EPC (12) 450
20. **1 SHOT THE SHERIFF** — New York Skyy
21. **I AIN'T GONNA STAND FOR IT** — Stevie Wonder
22. **RAP** *Payback* — Where Is Moses? (12) 508
23. **THE BOTTLE** — Vintage Champagne VAY (12) 9
24. **(FLYING ON THE) WINGS OF LOVE** — Level 42
25. **GET YOURSELF TOGETHER** — Mystic Touch
26. **IT'S A LOVE THING** — Whispers
27. **WHAT'S ON YOUR MIND** — George Benson
28. **DANCE TO THE FUNKY GROOVE** — Maurice Starr
29. **WATCHING YOU SLAVE** — Atlantic K11695
30. **LOVE NO LONGER HAS A HOLD ON ME** — Johnny Bristol
31. **LAST CALL** — Crusaders
32. **CHILL OUT** — Free Expression
33. **LET IT FLOW** — Groover Washington Jr
34. **REMOTE CONTROL** — Reddings
35. **DO YOU FEEL MY LOVE** — Eddy Grant
36. **STEP ON/SEXY DANCER** — Harry Mosco
37. **SAN SALVADOR** — Azoto

**New single**

- 'Dancing Me To Ecstasy'
- 'All Fired Up'

**New band**

- 'Dancing Me To Ecstasy'

**New single**

- 7” and 12”

**KRL Kaleidoscope Records Limited**

Order from CBS Drive, Dorket Tel: 01 960 2155 CBS Distribution Centre, Barnet Road, London NW8 12
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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday–Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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RB regrets that due to a computer breakdown the airplay guide is repeated from last week's issue.

Up-to-date airplay information is available from the Research Department on 01 836 9311.

Anybody requiring up-to-date information should call the Record Business Research Department.
**SMALL LABELS**

**Indie scene grows with five new labels**

**JANUARY SEES the launch of five new labels, Recreational, Arrival, Don't Fall Off the Mountain, Carve Up and Pembroke.** Starting with Recreational Records, this label was formed as a progression of Revolver Distribution. The first release out of this label, ‘Touquet’s Union’, by the X-Certs from Bristol, is available from most independent distributors.

Pop product is the specialisation of the newly formed Arrival Records. Founder David Blaylock says the first release is ‘Horscope’ by Local Boy Makes Good (PIK 1) and distribution is through Pinnacle. The label, based in Harpenden, Herts, has its own recording studio and a nucleus of bands and songwriters who form a music workshop.

Don’t Fall Off the Mountain is the obscure name of another new label which releases the album ‘Figure 14’ and single ‘What Does Sex Mean to Me’ by the Raybeats. They hope to embark on a national tour this month.

Also out is an EP by New York band the Raybeats.

Red Lightnin’, the R & B label, launches a new subsidiary label. Carve Up, at the beginning of February. First releases are singles by the Propellers and Split Rivitt. The label’s first album will feature Split Rivitt, but is as yet untitled.

New releases this month kick off with Skeleton Records album ‘Uppers on Unfilled’. The band’s fronted by Rodney Gilliard and Raybeats.

**Bristol LP/magazine showcases acts**

FOR A few heady days in the Spring of 1980, Zenyatta Mondatta was being sold in Bristol record shops by a curious fusion of LP and magazine. It was known as the Bristol Recorder. It was originally intended as a fresh medium for local advertising and as a chance for Bristol bands to be heard, but now a second and more ambitious version has been produced.

The magazine section has extensive interviews with Gabriel, Echo and the Bunnymen, the Stray Cats—short but to the point—a feature on the Tiswats, a controversy interview with Robert Fipp, and a feature on advertising and information about the Bristol music scene.

The Record also issues an invitation in its pages to undiscovered bands to send in demo tapes for inclusion on the planned third edition, which may star Peter Gabriel, in addition to Bristol bands Fishfood, the X-Certs, the Radicals and the Welders.

The magazine section also has advertisements, and the record will be available from the end of January.

The RB SMALL LABELS page is now edited by SARAH LEWIS. News and information should be sent to her. Tel: 01-836 9311

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**Briefs**

WILD WILLY Barrett has recorded a version of ‘We’ve Gotta Get Out Of This Place’ by Black Eye Records. The first 10,000 are in a special picture of two new bands, the White Europeans and Come On. Singles from both bands are planned for release in early February.

Finally, a message from Small Wonder. Because of difficulties at the pressing plant, Bauhaus 12-inch debut single ‘Bela Lugosi’s Dead’ has been unavailable for several months. However, all problems have now been resolved and the record will be available from the end of January.

**FRIED EGG Records has signed a record and pressing deal with German company Fran Records of Hamburg for the album “Tulik Like A Whelk” by Shoes for Industry. Fried Egg also has a single out, “Keep On Walking” by the Untouchables.**

Devil Records of Manchester has signed a distribution deal with Spartan Records – first product will be from the Editors, scheduled for April release. Red Shadow Records has signed producer Doug Bennett to a management deal. He has previously worked with the Stranglers, Buzzcocks and Stiff Little Fingers.

Bridge House Records has completed a deal with CBS for the Roll-Ups album ‘Long Dives for High Balls’, which covers all Europe except the UK. The latest Bridge House signee is Johnny Hollidays. 'You Are The Power' (RHS 11). Holiday is to support Wasted Youth on their March tour.
Johnny Wilder's courage puts Heatwave back in the reckoning

TWO YEARS ago the lead singer of successful British-based soul band Heatwave was in a car crash which left him paralysed from the neck down. Today, with the help of American medical technology and his own monumental courage, Wilder is back making music and the new Heatwave album, the first since the crash, is just being released. Report by SARAH LEWIS

A NEW album and a chart single would be good news for most bands - for Heatwave the achievement is a minor miracle. During the completion of their last album, Hot Property, two years ago, lead singer and founder of the band Johnny Wilder was involved in a car crash. For the next six months he was kept in the critical care unit of a Californian hospital, where it was confirmed that his injuries had resulted in paralysis from the neck downwards. Yet Wilder's contribution to the band's triumphant comeback on GTO is as creatively significant as at any time before the accident.

It took another five months in a rehabilitation centre, "to learn my new circumstances", as Wilder puts it quietly, before he was sent home.

Talking from his base in Ohio, Wilder remembered his immediate feeling of hopelessness but quickly added: "One day I woke up and just said to myself, 'I'm ready to get back into the music business.' I started rehearsing hard - my main problem was adjusting to a new technique of breathing to allow me to sing. My brain doesn't control my lungs properly any more."

Head of GTO Records, Dick Leahy who first signed Heatwave, has known Wilder for six years. After the accident he went to the USA to see Johnny and watch the rest of the band rehearse. He says: "Johnny had already taken the step of taking on another singer (J D Nicholas). Johnny, myself and Rod Temper ton believe we could put together an album." With people around to encourage and help Wilder during recording, Leahy feels they have made not just another Heatwave album, but a great Heatwave album. He attributes this success to Wilder's continued influence on the band he began: "Johnny still choreographs, stages the show, organises clothes and keeps control - he's still the leader of the band."

Wilder's determination and subsequent success is evident on the forthcoming album Candles (GTLP 047), released on February 6th. He does backing vocals on all the tracks, sings lead on five of them and eventually intends to regain his full vocal strength, "it's just practice," he insists.

Of the nine songs on Candles, Wilder composed three and invited Lynsey de Paul to contribute one. This track 'All I Am', is a ballad and Wilder says that he is very pleased with it.

If much of what the man has achieved can be put down to sheer will power, he acknowledges the tremendous boost he receives from his spectacular wheelchair. One of only 20 existing in the USA, it was designed by a paraplegic electronics student, and built by a collaboration of two US wheelchair and computer companies. Not only can it be adjusted to any position the occupant desires - it will maintain the same point of gravity, essential to someone who no longer has any feeling in his limbs.

The chair gives Wilder a freedom that he must have thought he would never regain: "I can move myself around, dial or answer the telephone, record or play back my cassette machine, or play electronic TV games. Plus it has lights and a horn. Everything is operated with my chin or my mouth, it's so sensitive that if I breathe hard I move!"

Heatwave are now in the process of organising a world tour to promote the album. But will Wilder appear on stage alongside his band? He laughs, but adds: "Well, there's no limit to what I might do. I'm really looking forward to getting to England - I'd come back tomorrow if I could." (Heatwave was a British-based band until the accident.) Candles took eight months to record - a painstaking but rewarding process. As Johnny Wilder puts it: "We're all pretty proud of that album."

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JOHNNY WILDER - "We're all pretty proud of the new album"
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**RECORD BUSINESS**

February 2 1981
'Light music' sound for London

THE NEW LOOK Radio London begins February 11 with a new musical sound which is intended to bridge the gap in the musical spectrum between Radios 2 and 3. Although there will still be a strong emphasis on news, travel and community service, music will now comprise half of the output. According to the station's research 70 per cent of listeners questioned plumped for a light music format that covers everything from Ella Fitzgerald to Elgar's Cello Concerto.

The weekday schedules will change to accommodate four new music shows a day, one of which will be presented by Tony Blackburn. While still presenting Junior Choice on Radio-1, Blackburn will host a 2½ hour show every weekday which will include competitions, dedications, a crime spot direct from Scotland Yard, and a tea break with a guest celebrity. Another new twist will be the morning show, Morning Star, which will be presented by a different celebrity each day.

Weekends are reserved for the station's programmes which include Bob Powell's country music spot, 'London County'; Stuart Colman's 'Echos'; Robbie Vincent's soul programme; Mike Sparrow's 'Breakthrough' rock show; and various other jazz and reggae programmes. According to Michael Barton, controller of BBC Local Radio, "I regard the new musical thrust of Radio London as an enterprise which will be of considerable attraction to large numbers of people. In spite of the financial economies the BBC has been obliged to make, including those in local radio. I have no doubt that the new sounds coming from the station will be welcomed by the existing listeners and an increasing number of new ones.'

Training centre for Aberdeen

BBC RADIO Scotland has announced the formation of a radio training centre at Broadcasting House, Aberdeen. The Centre is claimed to offer the first comprehensive training course outside of the London area with courses aimed primarily at contract and freelance broadcasters and also at junior staff such as production secretaries. Stratton, BBC's manager, North-East Scotland, initiated the scheme with a pilot course in December of last year. According to Stratton "The Centre is not intended to supplement London courses, but to supplement training for microphones speech and technique; use of portable equipment; writing for radio; interview techniques; and programme format and content. It takes 9 students per term at £2000 per head.
ALBUM REVIEWS

Top 60

TREVOR RABIN: Wolf (Chrysalis CHR 1293) Prod: Trevor Rabin
Rabin’s third album finds him relinquishing his former role of playing absolutely everything on the sessions and bringing in top sidemen like Manfred Mann, Jack Bruce and Ray Davies. The material is still strong, hard rock that is good enough of its type to find a ready market in the light of current interest in heavy metal, and where things work best, as on ‘Hear You Cry Wolf’, this is metal of the classiest kind featuring Rabin’s really supple guitar mastery.

Best of the rest

EMMYLOU HARRIS: Evangeline (Warner Bros 56880) Prod: Brian Ahern
Another impeccable album by the queen of country rock, who this time ventures into a little light, scat jazz on ‘How High The Moon’ and ‘Mister Sandman’ (this latter with supporting vocals from Linda Ronstadt and Dolly Parton). ‘Hot Burrito Number 2’ revives the memory of Gram Parsons again while there are two archetypal Harris tearjerkers in ‘Ashes By Now’ and ‘Evangeline’. Creedence’s Bad Moon Rising keeps the rock fans happy and overall Ms Harris has provided yet another carefully chosen, country based selection which should please her fans.

GORDON GILTRAP: The Peacock Party (PVK GIL 1) Prod: Jon Miller/Triumvirate
Acoustic guitar master Giltrap has experienced varying degrees of success over his long career, and now set up with a new record label and a concept based around Alan Aldridge’s Peacock Party children’s book he seems to stand his best chance yet of breaking into a wider market. Aidied by recorder and crumhorn player Richard Harvey and Bimbo Acoc in saxes, and woodwind, Giltrap builds spirlngly instrumental music around the various themes of the book that is bound to pick up airplay. Sales ought to follow when the campaign involving record stores, book shops and health food outlets gets under way.

PEARL HARBOUR: Don’t Follow Me, I’m Lost Too (WEA K56885) Prod: Mickey Gallagher
The second album from Ms Harbour, this one minus her Explosions, was recorded and produced (by Blockhead Gallagher) in Britain. Most of the 13 tracks on Don’t Follow Me are Pearl Harbour originals (exceptions are Ian Dury’s ‘Rough Kids’ and Wanda Jackson’s ‘Fuyiymama Mama’) and encompass a number of musical styles – rockability, country & western and 60s girl group harmonies. Everybody’s Boring But My Boy’. Versatility may not be a virtue in itself but almost every idea here works, and more important has a distinctive feel and a great deal of energy. The title does her an injustice, she should not stay Lost for much longer.

WINDOWS: Uppers on Downers (Skeleton SKULP 2) Prod: Roddie Hailing from Merseyside, Windows appears to be the brainchild of Roddie Gillard who sounds as if he was let loose in WSBRS studios to produce and distort seven stripped-down tracks of what amounts to minority interest Liverpudian industrial dub. ‘Toolbox Guitars’ for instance is the sound of sawstrokes through planks of wood tweaked through the desk and accompanied by a little light keyboard music. ‘Tenament Girl’, however, is a nice, atmospheric track which is described as “council house music” on the info sheet and there’s also a version of the Doors ‘When The Music’s Over’.

HERMAN BROOD: Wait A Minute... (Ariola ARL 5063) Prod: Herman Brood
Brood renews his acquaintance with Kim Fowley leaving his Wild Romance and the new wave far behind (or ahead). The songs are mostly Fowley/ Brood compositions about rock’n’roll and groups.
Brood has used a number of very competent Dutch musicians and the overall sound is that of a Dutch Americanophile trying hard to make it with a lot of help from his friends – especially Fowley. The formula works on the bluesy, witty ‘Voices’ for example, but there is nothing on Wait a Minute... as original or appealing as Brood’s last Wild Romance single ‘I Love You Like I Love Myself’.

BASEMENT 5: 1965-1980 (Island ILPS 9641) Prod: Martin Hannett/ Basement 5
The band formed by ace Island sleeve-designer and lensman Dennis Morris makes it debut with a strange synthesis of rock and reggae that never really comes off. Part of the problem lies in the simplistic lyrics that often sound more hilarious than angry, on obvious ‘angry’ subjects like wage slavery, high rise living, racial problems and Tory politics.

MOON MARTIN: Street Fever (Capitol EST 12099) Prod: Moon Martin/Warren Dewey
Capitol has been touting the prospects of Moon Martin for some time now and it would be a fair reward for the label’s faith if this exceedingly good album provided the breakthrough. Crispily produced with a clean, live sound and packing a powerful rhythmic punch, the album emphasises Martin’s appeal to an adult rock audience with a choice selection of melodica-tempo material.

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RECORD BUSINESS February 2 1981
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The AVATAR label will be launched in Japan through Victor, with artists by Alvin Lee and Cheesy. Other licensing arrangements for Portugal, Israel, Spain and Greece were completed during a "tremendously successful" week by joint chairman Jon Brewer.

DAVID VIRR of Graduate Records picked up gold discs from RT New Zealand for UB40's single 'Food For Thought', which spent five weeks at number one, and the Signing Off LP.

FOR THREE acts handled by his Blackアウト Productions company, John Williams secured Scandinavian release through CM Records. Acts involved are Bogan, East Side Band and Fiona Jane Hendley. For his own Black Label, Williams has a UK release plan of Winston Churchill's "This is their finest hour..." speech set to a rock accompaniment.
New Singles

The Record Business Singles Marketing Guide

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Record Company</th>
<th>Price</th>
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<td>1</td>
<td>B108</td>
<td>Michael</td>
<td>61-440-099</td>
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<tr>
<td>2</td>
<td>P102</td>
<td>Paul</td>
<td>61-302-099</td>
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<td>3</td>
<td>D125</td>
<td>David</td>
<td>61-302-099</td>
<td>0.12</td>
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<tr>
<td>4</td>
<td>V16</td>
<td>John</td>
<td>61-302-099</td>
<td>0.12</td>
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<tr>
<td>5</td>
<td>M14</td>
<td>Linda</td>
<td>61-302-099</td>
<td>0.12</td>
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</table>

**Distributor Guide**

- **A** Single
  - Regional
    - A&B
      - ABC
    - A&B
    - A&B
  - National
    - A&B
    - A&B
    - A&B

- **B** Single
  - Regional
    - B&B
    - B&B
    - B&B
  - National
    - B&B
    - B&B
    - B&B

- **C** Single
  - Regional
    - C&C
    - C&C
    - C&C
  - National
    - C&C
    - C&C
    - C&C

- **D** Single
  - Regional
    - D&D
    - D&D
    - D&D
  - National
    - D&D
    - D&D
    - D&D

- **E** Single
  - Regional
    - E&E
    - E&E
    - E&E
  - National
    - E&E
    - E&E
    - E&E

- **F** Single
  - Regional
    - F&F
    - F&F
    - F&F
  - National
    - F&F
    - F&F
    - F&F

- **G** Single
  - Regional
    - G&G
    - G&G
    - G&G
  - National
    - G&G
    - G&G
    - G&G

- **H** Single
  - Regional
    - H&H
    - H&H
    - H&H
  - National
    - H&H
    - H&H
    - H&H

- **I** Single
  - Regional
    - I&I
    - I&I
    - I&I
  - National
    - I&I
    - I&I
    - I&I

- **J** Single
  - Regional
    - J&J
    - J&J
    - J&J
  - National
    - J&J
    - J&J
    - J&J

- **K** Single
  - Regional
    - K&K
    - K&K
    - K&K
  - National
    - K&K
    - K&K
    - K&K

- **L** Single
  - Regional
    - L&L
    - L&L
    - L&L
  - National
    - L&L
    - L&L
    - L&L

- **M** Single
  - Regional
    - M&M
    - M&M
    - M&M
  - National
    - M&M
    - M&M
    - M&M

- **N** Single
  - Regional
    - N&N
    - N&N
    - N&N
  - National
    - N&N
    - N&N
    - N&N

- **O** Single
  - Regional
    - O&O
    - O&O
    - O&O
  - National
    - O&O
    - O&O
    - O&O

- **P** Single
  - Regional
    - P&P
    - P&P
    - P&P
  - National
    - P&P
    - P&P
    - P&P

- **Q** Single
  - Regional
    - Q&Q
    - Q&Q
    - Q&Q
  - National
    - Q&Q
    - Q&Q
    - Q&Q

- **R** Single
  - Regional
    - R&R
    - R&R
    - R&R
  - National
    - R&R
    - R&R
    - R&R

- **S** Single
  - Regional
    - S&S
    - S&S
    - S&S
  - National
    - S&S
    - S&S
    - S&S

- **T** Single
  - Regional
    - T&T
    - T&T
    - T&T
  - National
    - T&T
    - T&T
    - T&T

- **U** Single
  - Regional
    - U&U
    - U&U
    - U&U
  - National
    - U&U
    - U&U
    - U&U

- **V** Single
  - Regional
    - V&V
    - V&V
    - V&V
  - National
    - V&V
    - V&V
    - V&V

- **W** Single
  - Regional
    - W&W
    - W&W
    - W&W
  - National
    - W&W
    - W&W
    - W&W

- **X** Single
  - Regional
    - X&X
    - X&X
    - X&X
  - National
    - X&X
    - X&X
    - X&X

- **Y** Single
  - Regional
    - Y&Y
    - Y&Y
    - Y&Y
  - National
    - Y&Y
    - Y&Y
    - Y&Y

- **Z** Single
  - Regional
    - Z&Z
    - Z&Z
    - Z&Z
  - National
    - Z&Z
    - Z&Z
    - Z&Z

**Index Title and Initials of Artist**

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**Record Business** February 21981
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