Factory closure rumours denied by angry Ellis

RCA RECORDS md Don Ellis has described as “absolutely untrue” a Sunday newspaper report that the company was about to close its Washington pressing plant and West Bromwich distribution centre.

An angry Ellis issued a categorical denial on Monday and was scathing in his criticism of the piece which began by repeating the much-voiced rumour that PRT was about to be shut down by ATV.

PRT has also denied the story, claiming that it is operating profitably at present. It is up for sale but in no danger of imminent closure. “The story was a lot of nonsense,” commented md Derek Honey. “The situation has not changed from RB’s story of four weeks ago when I stressed that PRT is not closing.”

Ellis feels that RCA was ‘sidewiped’ by the newspaper which could not get information about the PRT situation, and is naturally worried about the effect.

The story said that RCA was having talks with Thorn-EMI and CBS and other companies to arrange pressing and distribution when Washington and West Bromwich were closed. Ellis claims that the only talks taking place were the result of success not failure.

“Our seven-inch records have been so hot that our pressing facilities have been operating at full capacity since the beginning of the year. We have had to go outside to meet requirements,” said Ellis.

Sales call cuts likely after budget

A FURTHER cut-back in the level of personal contact between record company salesmen and the retail trade seems the most likely direct outcome of last week’s Budget with its alarming increase in the cost of petrol.

Nevertheless, for a major company with a sales force in the region of 40 strong, all covering a minimum mileage a year of 20,000 miles, an additional cost of at least £10,000 per year in fuel charges will have to be absorbed somewhere, if call cycles are not to be trimmed.

At PRT, managing director Derek Honey commented: “We shall try to contain the extra costs within our existing overall costs and cut back on the daily mileage and the number of calls. There is no point in making a 50 mile trip to sell a couple of albums.”

Oberstein felt that the Budget would inevitably stimulate demands for higher wage settlements, and since costs couldn’t be passed on to the consumer by an increase in record prices, the benefit of a two percent drop in the Bank Rate would be lost.

Sales call cuts are likely after budget, he continued. “And 25 percent of callers did not own a video recorder and were keen to rent a Granada machine under the jointly-run special offer mentioned in the commercials.”

Televideo participants Bertlesmann (through its Eurodisc UK subsidiary) and Hutton advertising are joined in Televideo by the Intervention company which is offering a 175-title catalogue mostly on sale or rental.

Intervision is claiming a spin-off effect from the TV commercials with its four London stores noticing a higher turnover of Televideo moves since screening of the TV commercials began.

Big response to Televideo TV campaign

THE LAUNCH of direct response video software and equipment company Televideo has been hailed as a major success after just one week of a projected longterm TV advertising campaign.

Teledata - the company which handles viewer’s telephone enquiries - logged 2,200 calls before midnight following the screening of the first 90-second London area commercial last Monday. It claims this is the biggest response for a TV promotion in its history, exceeding the “Tellydisc” direct-response selling results, and even the volume of calls for free holiday brochures.

“The projections from this kind of response are enormous,” said a Televideo spokesman. “In view of the experience it looks as if the video company is going to surpass it in volume terms.” Television techniques have enabled Tellydisc to sell 500,000 records so far.

“Of the 2,200 calls received, 350 were outright requests for product, while 1,100 who called asked for catalogues or wanted rental details on the quoted movies,” he continued.

“Suddenly, 25 percent of callers did not own a video recorder and were keen to rent a Granada machine under the jointly-run special offer mentioned in the commercials.”

Televideo participants Bertlesmann (through its Eurodisc UK subsidiary) and Hutton advertising are joined in Televideo by the Intervention company which is offering a 175-title catalogue mostly on sale or rental.

Intervision is claiming a spin-off effect from the TV commercials with its four London stores noticing a higher turnover of Televideo moves since screening of the TV commercials began.
**News**

**Staff cuts are Our Price survival plan**

FACED WITH the problems of absorbing the Harlequin chain, bought 15 months ago, in the continuing economic recession, Our Price has been forced to lay-off staff.

But director Mike Isaacs told RB that things are not as black as indicated by recent industry rumours.

“We have had to rationalise the workforce as part of the process of re-orienting the company. When a chain of 17 takes on another 41 there are bound to be problems to overcome. We have never known exactly what workforce was required and these things are now being resolved,” he said.

“Our Price is trying to keep expenses down to a minimum and we are working on a recipe for survival. The self service trial in the Kings Road, Croydon, Kensington and Charing Cross Road, has been abandoned and these shops have been refitted for counter service. Service is what Our Price is all about,” he added.

Isaacs commented that Our Price had taken on the task of restocking Harlequin shops which had been run down during a difficult year and the directors were happy with progress. He commented that it would take time to bring all the shops up to the quality the chain expected.

One shop in the chain - the largest independent in the country - is to close. The lease of the Haymarket store will not be renewed when it expires soon. However Our Price has taken its Upton Park store off the market, having decided to persevere despite its location in a depressed area.

**RCA releases UK Eurosong**

THE UNITED Kingdom’s entry in the forthcoming Eurovision Song Contest to be held in Dublin at Easter will be ‘Making Your Mind Up’ performed by Bucks Fizz (RCA 56).

The winning song in the BBC’s Song For Europe competition held last Wednesday is written by Andy Hill and John Danter and published by Stave/Nickelodeon. It was re-issued as part of a boxed set last year.

**Floyd sues investment company for £1m plus**

MEGA-SELLING rock band Pink Floyd is suing a company which had been handling its investments for more than £1 million.

The group was among major investors in the Norton Warburg Group which has gone into voluntary liquidation with debts of nearly £5 million.

Floyd’s writ has been issued, and claims damages for alleged negligence and fraud.

It is reported that Floyd terminated their connection with Norton Warburg in 1978 and demanded the return of £860,000, £740,000 of that had been repaid by the end of the year, but the band estimates that it lost up to £27 million through its investments with the company.

Many other high-earning rock stars have also been caught in the sudden liquidation of the company.

**ISLAND HAS clinched the signatures of The Bureau on a publishing contract. The band is pictured at the ceremony with Keith Aspden (Island Music creative director) and Pete Cornish (Island Music managing director) in the centre and band manager Dave Cork hidden at the back. The bureau’s first single ‘Only For Sheep’ is out now.**

**Judge tells management co. to return LP artwork**

WELL-KNOWN album cover artist Roger Dean won a High Court action last week when a judge ordered World-wide Artists Management - now in voluntary liquidation - to return artwork that it had commissioned in 1974 and never given back.

Deputy Judge Michael Kemperley QC ordered the management company to return the artwork to Dean within 28 days or pay it’s value which he assessed at £5,500. The judge also ordered Worldwide to pay £3,300 damages plus interest for alleged wrongful detention of the artwork, used on albums by Snafu and Bobby Harrison.

The judge rejected arguments on behalf of Worldwide that the copyright had passed to them.

Roger Dean, he said, now only painted one picture a year and liked them so much that he rarely sold them. When he agreed to do the work for Worldwide he retained copyright and was entitled to damages for what it might have made in posters or postcards.

In a counterclaim in which Worldwide had sued Dean for £6,619, representing repayment of a loan and interest, which he conceded, the judge entered judgment for Worldwide, but granted a stay of execution for 28 days for lawyers to work out how much of that figure could be used to offset Dean’s award. The judge also ordered Worldwide to pay the costs of Dean’s action against them.

**EMI, WEA solve MOPS row**

EMI AND WEA have resolved their dispute with the MCPS over alleged short payment of mechanical royalties in the final quarter of last year.

The row erupted three weeks ago when MCPS managing director Bob Montgomery accused EMI, WEA and RCA of ‘stealing a march’ with their mechanical payments by back-dating the BPI-MCPS draft agreement on the abolition of recommended retail price and returning at the new, lower MCPS rate of 6¾ per cent of 135 percent of dealer price.

“I think EMI and WEA are now going to make good the shortfall for the fourth quarter of 1980,” Montgomery told RB.

“We are now examining the MCPS’s refusal to cut royalties to a nominal rate. I am delighted that the two major companies have agreed to make good the fourth quarter deficits. It shows that these things can be sorted out amicably between reasonable men.”

**Riddle of the EMI Chopin album**

AN EMBARRASSED classical division at EMI is still trying to unravel the mystery of the identical recordings of Chopin’s first piano concerto first raised by Robin Ray on BBC Radio 3.

In 1964 EMI issued a record of the work performed by the late Rumanian virtuoso Dinu Lipatti - one of his very rare sessions. It was re-issued as part of a boxed set last year.

But a Radio-3 listener found that it bore an uncanny resemblance to a version of the concerto by little-known Polish pianist Halina Czerny-Stefanska released in the early 1950s on the Czech state record company Supraphon.

EMI has decided to cease manufacturing its version of the disc until the riddle has been solved. But this may take some time.

**ILR stations need little appeal closer**

BRITAIN’S COMMERCIAL radio stations have been given the green light to go ahead with an appeal against last year’s Performing Right Tribunal decision not to cut their PPL needlemeter royalties.

The Tribunal altered the system by which the stations pay to play discs, with large companies like London’s Capital Radio paying more while smaller stations paid less on a sliding scale calculated against advertising revenue.

On Tuesday in the High Court Mr. Justice Falconer ruled that the Tribunal should now give fuller reasons for their decision.

This will assist the radio stations in the High Court Appeal they are mounting through the Association of Independent Radio Contractors against the refusal to cut royalties to a nominal rate. The ILR stations were paying £2.4 million per year in 1978 when they asked for a cut.

Phonographic Performance Ltd (PPL) - the body to which record companies assign the public use and broadcast copyright in their records - and the AIRC have already spent more than £1 million between them fighting the long-drawn out legal battle. No date has been set for the proposed appeal.
EMI bans dealer hiring schemes

IN A new document outlining its trading terms and conditions, EMI has banned dealers from hiring any of its products or offering them as part of an exchange scheme.

The company's move follows the BPI's failure in a recent High Court case to prevent Preston dealer Philip Ames from operating a rent-a-disc scheme in two of his shops.

One clause in EMI's terms points out that records, pre-recorded audio and video tapes can only be sold and not offered for hire, copied, played in a public place, or made available under arrangements for sale and subsequent exchange.

The other clause requires EMI's 'customer' to draw these restrictions to the attention of those who purchase the goods.

Philip Ames told RB that he had written to EMI asking for clarification, since there appeared to be anomalies affecting dealers supplying records for libraries and for use in social clubs.

An EMI spokesman commented: "We have amended our trading terms to protect the business interests of ourselves and our recording artists. We would not dispute that public in-store play is a legitimate way of promoting sales or that the loan of samples to DJs in return for a name-check for the shop is acceptable. It is not our intention to stop this kind of activity". He added that library supply would not be disrupted since records were loaned and not hired to the public.

New home Dolby system imminent

A NEW Dolby noise reduction system, the first to be introduced for domestic use since the B-system revolutionised the hi-fi potential of pre-recorded cassettes as a sound carrier a decade ago, is in the process of being introduced on to the consumer market.

Known as the Dolby C-system, it is being claimed by Dolby Laboratories, the manufacturers, to offer twice the noise reduction capability - 20db instead of 10db - of the B-system, with which it is largely compatible. This latest sophistication in the advance of tape as a source of recorded sound, allows for listening at higher levels of playback while giving decreased tape hiss. It is particularly effective in reproducing the sound of high-frequency signals like the sound of a cymbal.

In replay or recording it can be switched to the B-system and is compatible with existing recordings designed only for equipment using the B-system.

Three Japanese companies, JVC, Sony and Alpine have already incorporated it in new units, while Nakamichi has two outboard add-on units in production for use with existing cassette decks. Some of the C-system units will be on display at this week's Festival du Son in Paris. According to Elmar Stetter, international marketing manager of Dolby's professional division in London, 30 companies are working on products for sale this year, with the first equipment expected in this country towards the Summer.

"While Dolby-B was a tremendous step forward, we regard the C-system as being an important sophistication which will allow cassettes to be quieter than practically any other source of recorded music like direct cut discs," said Stetter.

He said that Dolby was not expecting any wholesale transfer of consumer allegiance to the C-system and neither was the latest advance likely to have any serious affect on the popularity of discs in the near future.

New Bowie single and cassingle

RCA RECORDS this week releases a new single from David Bowie, available on vinyl and in cassette form. 'Up The Hill Backwards' (BOW 9) and (BOW 9 tape) is the third track lifted from the Scary Monsters album. The B side 'Crystal Japan' is previously unreleased and the single comes in a picture bag.

WEA RECORDS has signed the 'Singing Cowboy' Hank Wangford. His debut single is 'Cowboys Stay On Longer' b/w 'Whiskey On My Guitar'.
POLYSTAR IS aiming for double success with two TV advertised releases on March 25 and April 1, with trial runs on ATV Television. The first is a disco hit compilation Roll On (RDTV 1 and REDMC 1) which has 16 tracks from the Gap Band, Crown Heights Affair, Kool & The Gang, Linx, Shakatak, Gladys Knight, Eddie Grant, Yarbrough & Peoples, Loose Ends, the Losers, Black Slate, Whispers and Coffee. The dealer prices are £2.94 (album) and £3.03 (cassette). This is followed by a Thin Lizzy greatest hits compilation Thin Lizzy (LIZITV 1 and LIZMC 1) featuring 11 tracks from 'Whisky In The Jar' to the present day 'Killer On The Loose'. Trade and consumer press advertising is being taken and the promotion is being supported by in-store and window displays. Dealer price is the standard £3.25 and £3.36.

MCRA RECORDS releases a 24 track album by Bill Haley on Friday (March 20) and a five track greatest hits single at the same time. A Tribute To Bill Haley (MCF 3105) was being planned at the time of his death and this new compilation draws together all his best work. The single 'Haley's Golden Medley' (MCA 694) contains five tracks sequed together. They are 'Rock Around The Clock', 'Rock-a-batin' Boogie', 'Shake Rattle And Roll', 'Chess 100 Dollar Moan' and 'See You Later Alligator'. Full promotional advertising is being given to the single and music press and specialist magazine advertising is being taken for both releases.

HAYLEY'S current hit single 'Day By Day' (ION 1009) is also available (from March 13) as a cassette. A 12-inch version includes an extra track, 'Zoo', from 'Hazel recent album Son, Lovers, and Lovers' at £1.49. The catalogue number is (12 ION 1009) - all variations distributed by Sperati.

A NEW single by Th Scars has been released by Pre, through Chaosmas Records. All About You (PRE 14) is backed by 'Author's Note' - a title track from album (PREX 5) to be released on April 10. The single has a full colour sleeve.

PRE RECORDS, Chaosmas' cut-price experimental label, has released the debut album by San Francisco band Tuxedo Moon. A free litho print is contained in the first 5,000 copies of Desire (PREX 4) which is available at a dealer price of £2.61 (cassette £2.71) and is expected to retail at between £4.29 and £4.45. The album will be advertised in trade and consumer press and there will be a second campaign to coincide with live dates in mid-April. Desire is licenced from Ralph Records of America.

DIRE STRAITS release a new single, 'Skateaway' (Vertigo MUSIC 2) on Friday in a picture bag. Consumer press advertising is being taken and the title is one of three numbers featured on their latest album. The single is released by CIC which will be supported as promo for Coal Miner's Daughter.

**Deals**

"YOU PAY for what you get is the concept upon which former DJM promotion chief Richard Figgis has set up Radio Television Promotions. Based on an American system, the new company asks for a non-returnable fee of £140 to cover expenses and will then work on a record for six weeks, charging fees on results gained, subject to a reducing charge cycle.

For instance, Figgis will charge £25 per play on Radios 1 or 2, and £75 for a Capital Radio playlist entry, down to £3.50 per play on ILR or BBC local radio stations. The second week's fees for maintaining existing plays are reduced by 10 percent, but any new plays are charged at the stipulated price. The fee is halved in the following week and to 50 percent the following week and 25 percent per week after that.

If no results are achieved during the six weeks, Figgis charges an additional thing but the initial £140 expenses."

"We have Waney Willis, another former DJM promoman, working in the North and Midlands and an assistant will be promoted for the South."

HUMAN LEAGUE's spin-off band The British Electric Foundation and its sister company RTP is based at 22 Acford Road, London NW6 (Tel: 01-584 1008 731 3215).

**MCPS warms on latest Sky album**

ANYONE IMPORTING American copies of Sky's new album Sky 111 from America (US catalogue number AB2588) has been put on notice by the MCPS that UK copyright owners Martin-Coulter Music have not granted the LP an import licence, and dealing in the disc renders the importer liable to an injunction, damages, delivery-up of offending copies and costs.

TELEVISION PERSONALITY

Angela Rippon has written four stories for two to seven year old children and they will be published and released on record and tape in April. Based on the character Victoria Plum the stories will be available on albums (Philips 6381 043) and cassette (7215 043) on April 10, at a special dealer price of £1.36. In addition to books and records Victoria Plum will feature on pillow-cases, lampshades, dolls, pencils, soap and clothes.

****Ins & Outs****

MIKE HENNESSY, Billboard's long-serving European editorial director has been appointed managing director of the Company, following the decision of Fred Marks to leave the company from April 30. Marks' departure to become involved in projects related to television and films internationally prompted contacts with the appointment of a new vice-president of European Operations, Miles Killock who rejoins the company after a spell with Red Book, the American publishing house. As a result of Hennessey's promotion, UK news editor Peter Jones becomes European news editor.

EMI RECORDS has regorganised its press office looking after EMI/Harvest/Liberty UK/Chiswick and associated labels, in light of the Liberty-United merger. Brian Muir heads the department with Philip Hall, a former Record Mirror contributor, below him. Kathy Regan, who has been with EMI for two years has been appointed press office secretary.

DAVID YEATS, RCA's black music product manager will in future handle press and public relations for the company's black material and will be moving into the press office area next week.

IAN MANNERING-SMITH, formerly Warner Bros general manager has been recruited by RCA Records to its London promotion department. He will be working on RCA and distributed labels product.

VIRGIN RETAIL has appointed Welshman Mike Evans, 28, to the new position of marketing manager.

Nick Flower told RB "As well as pressing we are offering a broking service which makes us very flexible, and we are prepared to deal in anything from 500 to 500,000-plus records. We can also help with pressing, label, sleeve or distribution problems."

MVS is based at 22/24 Cubitt Street, London WCI (Tel: 01-278 3370/278 5384).

EMI RECORDS has signed Flying Saucers to a long-term worldwide contract and has released a single 'Some Like It Hot' (EMI S144) from an album of the same name (EMC 3366) to be released on April 6. The rockabilly group once led a march through London to protest at the lack of rock 'n' roll on Radio One - which resulted in Stu Coleman being given his own programme.
WHICH ARTIST has recorded the most albums for one label? An unlikely candidate for the Guinness Book of Records is one Frank Chacksfield. During an association with Decca which lasted for 26 years until 1979, the durable Chacksfield recorded - even he's not absolutely certain of the exact total - in excess of 100 albums. When PolyGram acquired Decca, it might have been assumed that after a career as a professional musician pre-dating WW2, Chacksfield would have contemplated a comfortable retirement. Not so - for America, where his hits with 'Limelight' and 'Ebb Tide' made him a top easy-listening artist in the 50s, Chacksfield has continued to record music for broadcast on 1,200 beautiful music stations and this has subsequently been acquired over there by Pickwick for an 8-LP budget release. Now Chacksfield is back on the recording trail in the UK, having signed for the lively Dansan label, run by David Marcus and veteran a&r man Tommy Sanderson. Dansan will celebrate the launch of Chacksfield's album Could I Have This Dance, made with a 40-piece orchestra, with a May 1 media get-together. And that, says the former Decca stalwart is "one of the nicest things which has happened in all my years in the business".

COULD THE next country in which Chrysalis establishes an identity be Australia. Rumours from Down Under suggest that the UK indie has been scouting the lie of the land . . . also reported from Australia, the transfer of former Decca UK marketing manager John McCready from running CBS New Zealand to marketing director CBS Australia, where he teams up with UK exile, md Paul Russell, former business affairs chief at Soho Square . . . further news from CBS UK is that well-trained ears are convinced that they have heard the strains of 'Under The Boardwalk' issuing from Chairman Obie’s office - if so, does this mean that CBS is about to re-enter the licensing business? . . . another - er goody - for the chaps at Soho Square to look forward to is the signing by CBS International of the Rollers for the world ex-North America . . .

IN A recent article in his local (Bath) paper, Daily Mail personage Simon Kinnersley, by-lined 'the greatest living pop music critic', bemoaning the avalanche of "wretched black vinyl" cluttering up his office and inviting readers to suggest worthy causes which might relieve him of his surplus review copies . . . the film of Beatlemania is due to be released in America in August simultaneously in 600 cinemas and the publicity machine is already cranking up for a "mind-boggling celebration of the turbulent electric decade of the 60s" based on a stage show which is supposed to have grossed over 35 million dollars worldwide. How will the film fare in this country? Well, Comar Productions which staged the show in London last year recently went into liquidation with debts of around £200,000 . . .

ON MARCH 20, Kay Cain retires after 11 years at RCA as secretary to Brian Hall, international sales and marketing manager - and can claim the doubtful honour of being the only original member of the company so far to survive long enough to actually draw a pension. Hall, incidentally, is back at work again fit and well after being out of action all year with a nasty back injury which required delicate surgery . . . strange but true - Aria’s two artist development managers Andy Murray and Rick Blasky were both born on July 30, 1952 - within half an hour of each other . . . whatever happened to the abolition of rrp - WEA’s Expressos single at 60p, and Island’s 20p flexi by the Plastics both being advertised as a recommended price, while "should retail at no more than £3.99" is creeping into merchandising tactics at (to dealers) an alarming rate . . . former UA exec Alan Warner, now a Los Angeles resident, preparing a special catalogue as part of Capitol’s forthcoming 40th anniversary celebrations . . . if you can face the prospect, purchase of three Batchelors Snackpots will get you a £1 EMI record token - but hurry, the offer expires at the end of March . . . anybody offered 35 boxes of ‘Never Gonna Lose Me’ by Sax Maniax on the Penthouse label should tell the law - according to label boss John Basset they were nicked from his Forest Gate, London, hq . . . anybody wanting to contact promo man Geoff Goy might try ringing 834 9148 and asking for Topaz 143 - that’s his car phone . . .
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label/Cat. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jealous Guy Roxy Music</td>
<td>E.G./POLYDOR ROXY 2</td>
</tr>
<tr>
<td>Kings of the Wild Frontier Adam &amp; the Ants</td>
<td>CBS 8877</td>
</tr>
<tr>
<td>Vienna Ultranov</td>
<td>○ CHRYSLIS CHS (12)2481</td>
</tr>
<tr>
<td>Kids in America Kim Wilde</td>
<td>RAK 327</td>
</tr>
<tr>
<td>THIS OL house Shakin' Stevens</td>
<td>EPIC EPC 9555</td>
</tr>
<tr>
<td>Four from Toyah (EP) Toyah</td>
<td>SAFARI TOY 1</td>
</tr>
<tr>
<td>Do the Huckle Buck Coast to Coast</td>
<td>POLYDOR POS 214</td>
</tr>
<tr>
<td>Shaddap You Face Joe Dolce</td>
<td>○ EPIC EPC 9518</td>
</tr>
<tr>
<td>Southern Freeez Freeez</td>
<td>BEGGARS BANQUET BEG51(W)</td>
</tr>
<tr>
<td>I Surrender Rainbow</td>
<td>○ POLYDOR POS 221</td>
</tr>
<tr>
<td>Reward Tear Drop Explodes</td>
<td>MERCURY TEAR 2</td>
</tr>
<tr>
<td>Once in a Lifetime Talking Heads</td>
<td>SIRE SIR 404B(T)</td>
</tr>
<tr>
<td>You Better You Bet Who</td>
<td>POLYDOR WHO 4</td>
</tr>
<tr>
<td>&amp; ST. VALENTINE'S DAY MASSACRE MOTORHEAD GIRLSCHOOL</td>
<td>BRONZE BROX (11)6</td>
</tr>
<tr>
<td>Star Kiki Dee</td>
<td>ARIOLA ARO 251</td>
</tr>
<tr>
<td>Something 'bout You Baby I Like Status Quo</td>
<td>VERTIGO QUO 6</td>
</tr>
<tr>
<td>Ceremony New Order</td>
<td>FACTORY FAC 33</td>
</tr>
<tr>
<td>I Missed Again Phil Collins</td>
<td>VIRGIN V 402(12)</td>
</tr>
<tr>
<td>The Return of the Los Palmas 7 MADNESS</td>
<td>EMI (12)EMI 5137</td>
</tr>
<tr>
<td>Planet Earth Duran Duran</td>
<td>CBS 9352</td>
</tr>
<tr>
<td>Antmusic Adam &amp; the Ants</td>
<td>MOTOWN TCTMG 1226</td>
</tr>
<tr>
<td>Lately Stevie Wonder</td>
<td>DE-LITE KOOL 11(12)</td>
</tr>
<tr>
<td>Jones vs Jones Kool &amp; the Gang</td>
<td>○ GEFFEN K79195(M)</td>
</tr>
<tr>
<td>Woman John Lennon</td>
<td>ARISTA CISCAT 2</td>
</tr>
<tr>
<td>Rock This Town Stray Cats</td>
<td>CALIBRE PLUS PLUS(1)5</td>
</tr>
<tr>
<td>Hot Love Kelly Marie</td>
<td>EPIC EPC (13)95954</td>
</tr>
<tr>
<td>Can You Feel It Jacksons</td>
<td>POLYDOR POS 236</td>
</tr>
<tr>
<td>Mind of a Toy (Remix) Visage</td>
<td>○ VERTIGO MOVIE 1</td>
</tr>
<tr>
<td>Romeo &amp; Juliet Dire Straits</td>
<td>METRONOME 0030 364</td>
</tr>
<tr>
<td>That's Entertainment Jam</td>
<td>GEFFEN K79202(M)</td>
</tr>
<tr>
<td>Walking on Thin Ice Yoko Ono</td>
<td>VIRGIN VS 395</td>
</tr>
<tr>
<td>Boys and Girls Human League</td>
<td>REAL ARE 15 (M)</td>
</tr>
<tr>
<td>Message of Love Pretenders</td>
<td>ROCKET K 240</td>
</tr>
<tr>
<td>Oldest Swinger in Town Fred Wedlock</td>
<td>POLYDOR POS(X) 194</td>
</tr>
<tr>
<td>Intuition Linx</td>
<td>DECCA (L)F 13901</td>
</tr>
<tr>
<td>Fade to Grey Visage</td>
<td>CRASS 421984/5</td>
</tr>
<tr>
<td>Underwater Harry Thumann</td>
<td>○ VIRGIN VSK 102</td>
</tr>
<tr>
<td>Nagasaki Nightmare Crass</td>
<td>DECCA (L)F 13901</td>
</tr>
<tr>
<td>What Becomes of the Broken Hearted Stewart &amp; Blunstone</td>
<td>STIFF/BROKEN 1</td>
</tr>
<tr>
<td>Cartrouble Adam &amp; the Ants</td>
<td>DO IT DUN 10</td>
</tr>
<tr>
<td>Can You Handle It Sharon Redd</td>
<td>EPIC EPC (13)95957</td>
</tr>
<tr>
<td>Einstein a Go-Go Landscape</td>
<td>RCA 22</td>
</tr>
<tr>
<td>In the Air Tonight Phil Collins</td>
<td>○ VIRGIN VSK 102</td>
</tr>
<tr>
<td>It's a Love Thing Whispers</td>
<td>SOLAR SO-16(T)</td>
</tr>
<tr>
<td>John I'm Only Dancing - Big Green Car Polecats</td>
<td>MERCURY POLE 1</td>
</tr>
<tr>
<td>Sgt. Rock (Is Going to Help Me) XTC</td>
<td>VIRGIN VS 384</td>
</tr>
<tr>
<td>All American Girls Sister Sledge</td>
<td>ATLANTIC K11656(T)</td>
</tr>
<tr>
<td>We'll Bring the House Down Slade</td>
<td>CHEAPSKATE CHEAP 16</td>
</tr>
<tr>
<td>Sherry Darling Bruce Springsteen</td>
<td>CBS 9568</td>
</tr>
<tr>
<td>Twilight Zone Iron Maiden</td>
<td>EMI 5145</td>
</tr>
<tr>
<td>I'm in Love with a German Film Star Passions</td>
<td>POLYDOR POS 222</td>
</tr>
<tr>
<td>I Love a Rainy Night Eddie Rabbitt</td>
<td>ELEKTRA K12498</td>
</tr>
<tr>
<td>Imagine John Lennon</td>
<td>APPLE R609</td>
</tr>
<tr>
<td>Sailing Christopher Cross</td>
<td>WARNER BROS K17696</td>
</tr>
<tr>
<td>Guilty Classix Nouveau</td>
<td>LIBERTY BP 388</td>
</tr>
<tr>
<td>Young Parisians Adam &amp; the Ants</td>
<td>○ DECCA F13803</td>
</tr>
<tr>
<td>Living in the UK Shakkatak</td>
<td>POLYDOR POS(X) 230</td>
</tr>
<tr>
<td>Is Vic There? Department S</td>
<td>DEMON D 1003</td>
</tr>
<tr>
<td>D Days Hazel O'Conner</td>
<td>ALBION (12)ION 1009</td>
</tr>
</tbody>
</table>
A strong retail link is the best way to advertise records

WITH BOTH dealers' and record company advertising feeling the pinch, joint campaigns between the two are becoming an increasingly important part of today's record marketing.

Each week the consumer music papers carry a fair proportion of co-operative advertisements, with the major stores in particular sharing an important part of leading campaigns. HMV, Virgin, and Our Price have been particularly aggressive in this field, and chains such as Boots, W.H. Smith and Woolworths are well represented.

HMV Retail marketing manager Nick Alexander, says effectively, that for advertising to work it needs a strong retail link, and an equally strong price message. With no rrp it makes sense for companies to co-operate and of course it has the great advantage of splitting costs. We have no shortage of people wanting co-op ads."

Virgin Retail marketing director Pete Stone agrees. "It's good from both points of view. The advertising budgets go further and it becomes more than simply an ad for an album. It shows a price and a place where it can be bought and that makes the message much stronger. Virgin has devoted a lot of money to this, and most of our stores are concentrated within the catchment area. It is a great way for both us and the record companies to reach a large audience of potential buyers from Our Price stores." said OD director Mike Isaacs.

If the dealers have been pleased with the results of increasing co-operation, the companies have matched them in enthusiasm. Two factors seem to have caused the increase over the past year. The first is the tightening of budgets for both dealers and companies which has led to both seeking partners in advertising. The second is the allocation of rrp, but the co-operative price message can be achieved.

Although the lion's share of co-op budgets go to the large multiples, companies are beginning to realise the value of co-operation in the regional newspapers and independent radio stations. Crest promotion is a case in point.

Chrysalis has been an active participant in co-op advertising both with the large independents and chain stores but it has also worked with regional dealers on newspaper and radio campaigns. Virgin Records md Simon Draper added that it was always better to tie in a campaign to the actual selling point. "With the tremendous emphasis on discounts today it is always better to be able to say that a record is available at a particular store for a particular price. Added to which you have two more major companies working on the campaign," he said.

PolyGram tests the commitment of dealers before authorising co-operative campaigns but is certainly interested in the format for major promotions such as Rush, which has featured extensively in tie-ins. Local dealers are not forgotten, especially when co-operative advertisement can be linked with tours. CBS has long exploited the potential of joint campaigns with dealers and likes to involve both the major chains and regional dealers when possible. For a major drive such as Nice Price a percentage of the budget is set aside for the purpose of helping dealers sell more records through tie-ins.

Consumer music papers are the main targets for the joint campaigns with national and regional newspapers also benefitting Radio is considered a major outlet, particularly in London, but television is usually neglected because of its prohibitive cost and the fact that it casts its net too wide.

But RCA is not alone. Chrysalis has just expanded an unusual co-operative marketing. It took out a whole page in a trade magazine to promote a 'limited edition special price' deal on 16 albums and cassettes throughout February. Not only did the advertisement appear alongside the middle of February but a week later Chrysalis included a note in PolyGram's mail-out to tell us that the deal only applied to albums placed through Poly-Gram retailers. Not only helpful to those dealers who had ordered against the advertisement and then found they were caught with the full price on invoice. And it was a great use to those dealers who never see sight nor sound of a PolyGram rep. Chrysalis' 'Real Value' deal was decidedly unreal to many.

RUSH: FEATURED in co-operative advertising campaign.

How many small dealers can handle job lots?

THE PRICE jostling saga continues. RCA md Don Ellis had a long chat on the telephone with me after my piece about one of his company's appellations. However, I still think he has taken the wrong decision to go for yet another 'package' discount deal.

As with EMI's Poundmatch there are very few small independent dealers who can cope with job lots, such as taking on board 50 RCA back catalogue albums - whatever the cost. Turnover on RCA material just doesn't warrant adding that amount of stock to the browsers. It's fine for larger outlets and no doubt RCA is grateful for the cash flow of some £5,000 the scheme has generated in this region so far, but I'm convinced there are dozens more shops which would increase RCA stocks if catalogue prices were lower regardless of quantities ordered. I'm not alone in this view, several dealers have telephoned me in the same vein. After all, CBS, WEA and others have found a straightforward price reduction to all accounts highly successful and, of course, it must be cheaper to administer than having special deals with separate accounting etc.

But RCA is not alone. Chrysalis has just expanded an unusual co-operative marketing. It took out a whole page in a trade magazine to promote a 'limited edition special price' deal on 16 albums and cassettes throughout February. Not only did the advertisement appear alongside the middle of February but a week later Chrysalis included a note in PolyGram's mail-out to tell us that the deal only applied to albums placed through Poly-Gram retailers. Not only helpful to those dealers who had ordered against the advertisement and then found they were caught with the full price on invoice. And it was a great use to those dealers who never see sight nor sound of a PolyGram rep. Chrysalis' 'Real Value' deal was decidedly unreal to many.

The RB table of retail prices is all very interesting too. I wonder what the figures illustrate, or indeed hide? The indication is that many outlets are working on margins around 10 percent. If that is the case it is hardly surprising that so few record shops these days seem to be able to afford the catalogues or the staff to utilise them. Such a pity that the fight for customers is so confined to price-cutting when all the indications are, as I've said before, that this modus operandi lives more in the public's memory in this period.

Perhaps price cutting and tight margins are the reasons for such activities as putting redemption charges on EMI Record Tokens, as reported by Watchdog in the Radio Times of March 6. This is the sort of publicity the industry can ill afford and if that sort of activity is going on now I dare not think what it will be like in six months time when all the increases in overheads begin to bite, ie rates, heat, light and wages. Another RB retail price guide then may be enlightening.

My thanks to the helpful with recent problems: MCA Records, Kay Records, Jazz Horizons, Conifer, Parmote and J&B Records. No thanks to the unhelpful: Jetstar (try getting MMD3); SP&S the leading wholesaler of major label deletions who don't bother to reply; Lugton who tell dealers they had stocks of Roy Dunksey when they hadn't - although the problem may be with Big R Records; and Stage One for taking three weeks to supply orders supposedly 'in stock and available'.

P.S. Incongruous isn't it that the Cheapskate label is distributed by RCA thus attracting the 10 percent price increase. The trouble is that CHEAP 16 (Slaed) lived up to its name in one respect - with the faults I've had TATTY would be a more appropriate prefix!

MARTIN ANSCOMBE

RETAILING

WITH FRED WEDLOCK'S 'Oldest Swinger In Town' single a big hit, and an album of the same name to follow, Saydisc has re-released the west country band's two hilarious albums of folk-comedy.

Entitled The Folker (VTS 7) and Frolicks (VTS 20) on The Village Thing label, they contain some folk club classics and can be obtained from Lugtons, H.R. Taylor and J.S.U.

Wyn-UP Records chief executive Colin Reilly, who is also md of MSS Newsagents, has managed to combine both roles in an exciting new line from America. He has signed an exclusive deal to import and distribute chewing gum in grandson record packages.

Cheese were introduced in America last June by the Wrigley subsidiary Amurol and have already sold 15 million units. The gum is housed in facsimiles of album sleeves (such as Scary Monsters, Supertramp and The Jazz Singer) reduced to three inches square, and the actual gum is record shaped. Wyn-Up will be exclusive distributor to record shops throughout the UK and Eire and the company's sales force will be back by trade advertising. A new title for the UK line is a likelihood.

Paul Campbell reports each week in RB on the latest news from the one-stoppers.

Call him on 01-837 9456.
...was Thanksgiving Day as well as the date that an Elton John concert at New York's Madison Square Garden turned into a very special event. Towards the end of the evening Elton was joined onstage by close friend and fellow musician John Lennon. Together they performed three numbers - 'Whatever Gets You Through The Night', 'Lucy In The Sky With Diamonds' and 'I Saw Her Standing There'. Lennon's performance of the latter number surprised many as he has never been known to sing a McCartney song before. This was the last concert appearance by John Lennon.

Special 15-minute single picture bag—out now!

Dealer price 70p (DJS 10965)
A TIGHTLY-PACKED disco top ten this week, with several hotly-tipped discs increasing sales only to find difficulty in dislodging the even bigger sellers above them. Only the Whispers' "It's A Love Thing" was able to show really dramatic movement on the upper reaches, and now looks like beating both Kleeer and Sharon Redd to the top spot when Freeze finally writes it.

Further down, change make a healthy ten-place leap, and last week's two high import entries, Carol Jiani's 'Hit 'n Run Lover' and Leprechaun's 'Loc-It-Up' have both spread their sales considerably, moving strongly into the top 30 in the process. As hinted last week, the Leprechaun disc has been acquired by Excaliber, and will be released on 27 March under label. For Carol Jiani is now almost certain to go to Champagne, and if so will give the DJM subsidiary its biggest chart success since Geraldine Hunt's 'Can't Fight The Feeling'.

Champagne's first album, also due on March 27th, was also mentioned here last week, where the tracks were listed. The album's title is Remixture, and it features catalogue number SK2. Likely to prove a major factor in the album's salesability is the cost; at a dealer price of only £1.75, many shops could soon be retailing the set at not outrageously more than the average 12-inch, and thereby creating some buoyant business.

The latest UK production on an indie label is from Record Shack, currently still enjoying a strong run with Spectrum's 'Takin' It To The Top' (now just released in the States on the SKI label - a singular honour for a British funk band). The label's new outing is 'Pipedreams' by Intersect, as usual a 12-inch only, carrying the catalogue number SK2. 01 437 655 is the number to order from Record Shack, while likely to repeat its success is 'Your Place Or Mine' by the Scratch Band (note the spelling) which EMI is rush-releasing this week (code: 10 437 955). As the Scratch Band was acquired from Italy, the new disc is produced by Groove main man Chris Palmer, best known on vinyl for his Surface Noise productions which were licensed to WEA.

On the new imports front the past week has been fairly quiet once again, with no immediate big sellers on single, and the few items which did stir some interest in the form of 'Reaction Satisfaction' by Sun (Capitol); Cold Fire's 'Daydreaming' (Capitol); and 'Fashjon' by Carrie Lucas (Soul). Easiest the biggest new album is Kisses from veteran jazz-funker Jack McDuff, which finds him rather unexpectedly on the Sugarhill label. Its high first week entry into the import album chart is an indication of the immediate interest here. On the same label, Positive Force finally have an eponymously-titled debut album, while Rufus also return to the import racks on MCA with Party Till You're Broke.

BARRY LAZELL

BREAKERS

51. WOULDN'T YOU LET ME BE THE ONE - Michael McGlynn
52. WENDY & THE WANDERERS - Unissued Import
53. I HEAR MUSIC IN THE STREETS - PRELUDE
54. GIVE ME YOUR LOVE - Champagne
55. BURNIN' UP THE CARNIVAL - MCA
56. DON'T KNOW WHAT TO SAY ANYMORE - Fantasy A&M
57. I CAN'T STOP DANCING - CMI
58. LATELY - Enigma
59. WHY DON'T YOU AND I - Atlantic
60. AMOUR - Enigma
61. THE REAL THING - Atlantic
62. A NIGHT LIKE THIS - CMI
63. SAN SALVADOR Aceto/Rams Horn Import
64. BODY MUSIC One On One - Enigma
65. I'M IN THE MOOD - Enigma
66. ALL THE LITTLE BIT OF JAZZ STICKER - CBS
67. GANGSTERS OF THE GROOVE Heatwave/GEK
68. I'M YOUR FEET - Enigma
69. YOUR PLACE OR MINE - Enigma
70. HAD TO SAY IT Moe Jackson - SGPI

IMPORT ALBUMS

1. BY ALL MEANS - Alphonse Mouzon - Pasha Elektra
2. SPECIAL - Debra Lawes - Elektra
3. LICENSE TO DREAM - Jay Austin - Atlantic
4. BODY MUSIC - One On One - Enigma
5. I'M IN THE MOOD - Enigma
6. MY LITTLE MEGGIN - Enigma
7. HOW BOUT US - U.S. Columbia
8. CONNEXIONS AND DISCONNECTS - Funkadelic - L.A.
9. TIME TO DANCE - Unlimited Orchestra - Unlimited Gold
10. LOVE IS ON MY SIDE - Donna Ross - Motown
11. SILVER PLATINUM - Silver Platinum - SRI
12. KEEP A FIRE - EXPOSE - Elektra
13. TANTRA Tania - Elektra
14. THE ALCHEMIST - Alicia Myers - Elektra
15. ROYKEY - YOU ETERNALLY - Elektra

DISCO ALBUMS

1. SOUTHERN FREEZE Freeze - Beggar's Banquet
2. IT'S A LONG WAY TO THE Top - Frankie Bank
3. IN OUR LIFETIME - Marvin Gaye - Motown
4. THEREBEFORE - Marvin Gaye - Motown
5. HOTTER THAN JULY - Steve Wonder - Motown
6. I'M THE WOMAN - The Right Way - Elektra
7. CAN YOU HANDLE IT? - Sharon Redd - Elektra
8. HOUSE OF MUSIC - Tex Morris - F.I.R.T.
9. SONS OF THE SUN - The Groove Band - Motown
10. MOUNTAIN DANCE - Dave Grusin - AAR
11. SAME - Marvin Gaye - Motown
12. ROUND TRIP - Light Of The World - Enigma
13. THE CITIZEN - Kool & The Gang - De-Lite
14. THRENODY - Larry History - Elektra
15. ALL AROUND THE WORLD - Bob Bos - CBS

TWIN TOWN RECORDS, a label set-up to promote the Twin Town Festival, has issued as the debut release 'Twins', composed and performed by Donegal artist Pat McVeigh. Director of the Festival Bernie Griffiths says a copy of the single will be posted to every local radio station in Ireland and Britain to promote the festival which is held in Ballybofey-Stranolar from July 10-19.

RECORD DEALER and musician Gene Stuart, and another local musician John O'Neill have joined forces to build their own recording studio. The new venture based outside Dungannon in Co. Tyrone will offer a 16-track unit, with the best back-up equipment for the musicians to use. Gene who has his own band, and John, who plays with a folk group known as A Drop In Your Hand, feel there is a great need for such a studio in mid-Ulster. In full operation they will provide artists with demo tapes, and also hope to launch their own independent label. Outlet Records operates a studio in Belfast, and Solomon & Peres have the Hyde Park Studio in Templepatrick.

RASCAL joins new Dallas label

FORMER REBEL Records recording artists Rascal have joined the newly-formed Dallas label. Their debut single for the label is a number entitled 'Scrambled Reggie' which was composed by band leader Ted Ponsoby. 'Maggie' is the first release from the newly-formed SBB Band on the Release label. The single features the voice of American-born, now Irish-based Kim Newport and her band. Kim will also be featured on release number two 'Evergreen Wedding'. Gallagher is interested in new acts from any part of Ireland or indeed the UK for his Sunset label.

Belfast-based Symphora is reviving its own Spin Records after a decade. Cornerstone recording boss Dennis Milligan will be in charge of the label. Radio Station in Ireland and England will be based in Main Street, Bundoran, and will be distributed by various independent outlets throughout Ireland, and the various Irish centres in both Britain and America.

THUMBS UP from top Ulster radio and television presenter Sean Ban Breathnach who has just signed his SBB Band to Release and will be going on the road with a show which combines disco and live music.

DONAL K. O'BOYLE
Can these romantics survive the music business machine?

CALL IT Futurism or the New Romanticism, but the music of those who deal in dashing visual style and ultra-modern synthesised sound is suddenly all over the charts. SARAH LEWIS has been checking around the industry and finds that the music is looking a better long-term deal than punk did, with Europe and the States already showing interest.

THE MUSIC business, by its very nature, is always searching for something new — a cult, a wave, a fashion, an "ism". But brought to light these movements tend to encompass almost anything new that emerges during that period. Consequently the innovators will no longer feel original and start to deny affiliation with the movement, which by now will have a name — punk, heavy metal, or currently futurism/new romanticism. Most people directly involved with this new music have expressed dislike for both, rather inappropriate terms, but in the absence of another word, 'futurism' is about style, both in fashion and music presentation.

The first record company to become involved with futurist bands was Chrysalis. Ultravox had been with the label since the summer of 1980 and Spandau Ballet, perhaps the band who did most to create the image, were signed last Autumn. Chrysalis disapproves of tags in general and 'futurism' in particular. The company describes Spandau Ballet as white funk, dance music and Ultravox as a lush synthesiser sound. Steve Dagger, also rejects over-categorization. "We are not a cult, says, "we're just a set of young people enjoying even when the band is not on." Spandau's few live appearances have taken place in imaginative and unusual places like the Scala Cinema, HMS Belfast, a club in St Tropez and Birmingham's Botanical Gardens. Dagger plans more Spring gigs along these lines. "Punk was a very conservative trend — we do things the way we want to, our people design the clothes that they want to wear. We will not be going away," he affirms.

Spandau Ballet have an album, Journey to Glory (CAR 1331) out on March 6, Ultravox are currently among the top three of the singles chart with 'Vienna'. They have a new album planned for June.

Steve Strange's band Visage has recently signed to Polydor, largely due to the efforts of Rusty Egan, who supplied a tape to Jerry Jaffy of PolyGram Rock. Singer Steve Strange had never been in a band before, but had been part of the general futurist and punk scene since the conception of both. Polydor has just signed a French futurist singer — Ronny — six feet tall and female. Alan Black, deputy A&R manager at Polydor, remembers her arrival from Paris a year ago. "Everyone was trying to make her into a disco artist, another Amanda Lear, which she didn't want. When Rusty and Midge Ure met her, they immediately saw her potential, both in style and music." To Black the most important thing about futurism is its international appeal. He explains: "Punk didn't really happen in Europe and the States. But Visage are already selling all over the world — they're going for at the moment, the new potential, both in style and music."

To Black the most important thing about futurism is its international appeal. He explains: "Punk didn't really happen in Europe and the States. But Visage are already selling all over the world — they're going for at the moment, the new potential, both in style and music."

Two of the most influential men in the futurist field are Rusty Egan and Richard James Burgess. Burgess, drummer with Landscape, has produced Spandau Ballet, Visage and Shock. Egan emerged from the punk Rich Kids and now plays with Visage. In the opinion of David Yeats, product manager at RCA, the two men are deservedly regarded as cult heroes both for their dress and their talent. "This has come from the people, it's their own romanticism — very Oscar Wilde. Most London discos now have a futurist night and they're packed out, it's very exciting."

Landscape has been together since the late 70s and is regarded by many as the definitive futurist band, its single 'European Man' (March 1980), as the first futurist single. Despite this, one review of the band's new single, 'Ein-
THE L.P. OF THE YEAR!!!

‘RE-MIXTURE’

Includes brand new re-mixes of these current disco hits:

‘MR. MACK’ - INVERSIONS
‘LOVE MONEY’ - FUNK MASTERS
‘SLIDE’ - RAH BAND
‘DOUBLE JOURNEY’ - POWERLINE
‘FRIENDS AGAIN’ - NOT JAMES PLAYER

CHAMP 1 (Album)
CHAMP C1 (Cassette)

DEALER PRICE ONLY

£1.75 (+vat)!!!

Another first from

CHAMPAGNE

CBS DISTRIBUTION: 01-960 2155

Available from Pinnacle Distribution

7”
SPECTRUM “Takin’ It To The Top” SMJ001
REVELATION “Tonight” KV 8013
WAYNE GIBSON “Under My Thumb” KV 8012
SKY HIGH “Ghetto Of Your Own Kind” CIRC 0005

12”
SPECTRUM: “Takin’ It To The Top” SMJ001
BREAKFAST BAND “L.A. 14” DEF 1
REVELATION “Tonight” KV 8013-12

PHONE THE HOTLINE: 0689 73146

Disco Top 50

1 1 SOUTHERN FREEEZ FREEEZ
   Beggars Banquet BEG 51(T)
   £1.75 (+vat)???

2 2 (SOMEBODY) HELP ME OUT BEGGAR & CO
   Ensign ENY(T) 201

3 15 IT’S A LOVE THING WHISPERS
   Solar SO(T)16

4 4 GET TOUGH KLEER
   Atlantic K1156(T)

5 3 CAN YOU HANDLE IT SHARON REED
   Epic EPC (13)9572

6 9 INTUITION LNIX
   Chrysalis CHS (12)2500

7 5 CAN YOU FEEL IT JACKSONS
   Epic EPC (13)9554

8 6 JONES VS JONES KOOL & THE GANG
   De Lux KOOL11(12)

9 7 UNDERWATER HARRY THUMANN
   Decca (U.K) 19391

10 11 TARANTULA WALK RAY CARLESS
    Ensign ENY(T) 204

11 13 LOVE IS GONNA BE ON YOUR SIDE FIREFLY
    Ensign ENY(T) 205

12 12 PARADISE CHANGE
    WEA K79196(T)

13 8 DON’T STOP K.I.D.
    Groove/EMI (12)EMI 5143

14 12 L.A. 14 BREAKFAST BAND
    Disc Empire DEF1

15 19 LOVE DANCIN’/IT’S JUST THE WAY I FEEL GENE DUNLAP
    Capitol (12)CL 16183

16 23 LATELY STEVIE WONDER
    Motown TMG1226

17 17 ALL AMERICAN GIRLS SISTER SLEDGE
    Atlantic K1166(T)

18 14 (STRUT YOUR STUFF) SEXY LADY YOUNG & CO
    Ensign ENY(T) 205

19 32 HIT ‘N RUN LOVER CAROL JIANI
    Atlantic K11656(T)

20 18 LIVING IN THE U.K. SHAKATAK
    Polydor POSP(X) 290

21 16 TAKIN-IT TO THE TOP SPECTRUM
    Record Shack SMJD 001

22 27 BON BON VIE T.S. MONK
    Mirage K11653(T)

23 10 SLIDE RAH BAND
    D.J.M.(DJR)10964

24 38 GET YOURSELF TOGETHER MYSTIC TOUCH
    Ensign ENY(T) 205

25 33 LOC-IT-UP LEPRECHAUN
    (Uni-disc/MattaW12044)

26 40 CHILL-OUT FREE EXPRESSION
    Ensign ENY(T) 205

27 46 HOT LOVE KELLY MARIE
    Calibre Plus PLUS(L) 505

28 26 AND LOVE GOES ON EARTH WIND & FIRE
    CBS (13)9521

29 1 MAKE THAT MOVE SHALAMAR
    Solar SO(T)17

30 30 JITTERBUGGIN’ HEATWAVE
    GTO GT (13)290

31 25 WALKING ON THIN ICE YOKO ONO
    Ensign ENY(T) 205

32 30 MR MAC INVERSIONS
    Groove Productions GP 106(T)

33 33 GROOVE CONTROL DYNASTY
    Solar SO(T)18

34 42 FRIENDS AGAIN NOT JAMES PLAYER
    Ultimate 001

35 39 FANTASTIC VOYAGE LAKESIDE
    Solar SO(T) 15

36 36 LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL
    Ariola/Hansa AHA(L)567

37 24 DANCE DANCE DANCE SECOND IMAGE
    Polydor POSP(X) 224

38 21 DON’T STOP THE MUSIC YARBROUGH & PEOPLES
    Mercury ME(R)53

39 35 MYSTERIES OF THE WORLD MFSB
    TSOP PIR (13)9501

40 34 JOURNEY POWERLINE
    Elite DAZZ 7

41 41 LOVE MONEY FUNK MASTERS
    Tania TAN 001

42 42 HIGH TIME ADRIAN BAKER
    Polo (12)7

43 29 WHAT’S ON YOUR MIND GEORGE BENSON
    Warner Bros K17748(T)

44 4 CAN I TAKE YOU HOMEL EL SHEPPARD
    (TSOP TS 2002)

45 45 JUST WHEN I NEEDED YOU MOST BARBARA JONES
    A-Side SON2221/GG08B

46 50 BODY MUSIC STRIKERS
    Prelude PRLD 608

47 20 BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND
    Mercury MER(K)52

48 28 RAPTURE BLONDIE
    Chrysalis CHS (12)2485

49 49 FUN BLISS
    Arista ARIST 12388

50 50 HABOGLABOTRIBIN’ BERNARD WRIGHT

RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

RECORD BUSINESS March 16 1981
Indie Top 50

1. CEREMONY NEW ORDER
   Factory FAC 33
2. NAGASAKI NIGHTMARE CRASS
   Crass 421984/5
3. FOUR FROM TOYAH (AP) TOYAH
   Safari TOY 1
4. UNEXPECTED GUEST U.K. DECA
   Fresh FRESH 26
5. CARTROUBLE ADAM & THE ANTS
   Do It DUN 10
6. DREAMING OF ME DEPECHE MODE
   Mute MUTE 013
7. IS VIC THERE? DEPARTMENT S
   Demon D 1003
8. GIVE ME PASSION POSITIVE NOISE
   Static STATIC 3(12)
9. BULLSHIT DETECTOR VARIOUS
   Crass 421984/4
10. ZEROX ADAM & THE ANTS
    Do It DUN 8
11. TRANSMISSION JOY DIVISION
    Factory FAC 13(12)
12. BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS
    Factory FAC 13(12)
13. LET THEM FREE (EP) ANTI-PASTI
    Rondelit ROUND 5
14. ATMOSPHERE JOY DIVISION
    Factory FACUS 2 UK
15. REALITY ASYLUM CRASS
    Crass 19454U
16. FEEDING OF THE 5,000 (SECOND SITTING) CRASS
    Factory FAC 22
17. DIET/IT'S OBVIOUS AU PAIRS
    Human OTU 4
18. FOUR SORE POINTS (EP) ANTI-PASTI
    Rondelit ROUND 2
19. ORIGINAL SIN THEATRE OF HATE
    SS 3
20. BELA Lugosi'S DEAD BAUHAUS
    Small Wonder
21. LAST ROCKERS VICE SQUAD
    Riot City RIOT 1
22. FLIGHT A CERTAIN RATIO
    Factory FAC 22
23. LOVE WILL TEAR US APART JOY DIVISION
    Factory FAC XXIII (XIII)
24. ARMY LIFE EXPLOITED
    Exploited EXP 1001
25. DECONTROL DISCHARGE
    Clay 5
26. GET UP AND USE ME FIRE ENGINES
    Codex Communications CDX I
27. THE BLACK CAT (EP) U.K. DECA
    Plastic PLAS 002
28. D-DAYS HAZEL O'CONNOR
    Albion (C)JON 1009/12091009
29. KILL THE POOR DEAD KENNEDYS
    Cherry Red CHERRY 16
30. WARRIOR STYLE Mikey DREAD
    Dread At The Controls OCD 033
31. NOT HAPPY PERE UBU
    Rough Trade RT 066
32. WARDANCE/PSYCHE KILLING JOKE
    Malicious Damage MD 540
33. TELEGRAM SAM BAUHAUS
    4AD AD 17(T)
34. FOR MY COUNTRY U.K. DECA
    Fresh FRESH 12
35. SEVEN MINUTES TO MIDNIGHT WAH! HEAT . .
    Inevitable INEV 004
36. CALIFORNIA UBER ALLES DEAD KENNEDYS
    Fast FAST 12
37. IT'S KINDA FUNNY JOSEF K
    Postcard B0/5
38. SIMPLY THRILLED HONEY ORANGE JUICE
    Postcard B0/6
39. EISIGER WIND/WHILE THE CAT'S AWAY THE MICE WILL PLAY LILIPUT
    Rough Trade RT 062
40. REQUIEM/CHANGE KILLING JOKE
    Malicious Damage EGMDX 1.00
41. I'M FALLING DEAD OR ALIVE
    Inevitable INEV 005
42. POLITICISt/IT'S FASHION GIRLS AT OUR BEST
    Record/Rough Trade RR2/RT 055
43. EXPLOITED BARMY ARMY EXPLOITED
    Exploited EXP 1002
44. 10 INCH 45 RPM PYLON
    *imaginedon AEFP 12004
45. THE ACT BECOMES REAL BOLLOCK BROTHERS
    Macdonald & Lydon BOLL 2
46. DANCED TOYAH
    Safari SAFE 32
47. DREAMS TO FILL THE VACUUM I'M SO HOLLOW
    Hologram ISH 001/2
48. STOP THAT GIRL VIC GODARD & SUBWAY SECT
    Rough Trade RT 068
49. I DON'T LIKE YOUR FACE FURIOUS PIG
    Rough Trade RT 064
50. ON THE RUN TV21
    Demon D 1004

INDEPENDENT MUSIC
7' SINGLES OUT

INDEPENDENT OUTLETS

RECORD BUSINESS March 16 1981
SMALL LABELS

No sell-out as top indie Cherry Red marches boldly on

CHERRY RED boss Iain McNay always answers the phone personally—"It might be a kid wanting a record out there." It's a painstaking policy which has seen his label make the most out of what some people would consider to be a roster of obscure, avant-garde artists.

SMALL LABELS have appeared and disappeared with alarming regularity since the initial boom in 1977, but one of the first, Cherry Red Records is not only still in existence but is still boldly continuing to go where no label has gone before.

Founder and head of Cherry Red is Iain McNay, previously of Magnet Records, who started the label in early 1978 originally to record a band called The Tights, inspired by the resulting 45's moderate success, McNay was determined to establish a label identity and "do what the other independents were doing." In following this policy, Cherry Red became the first small label to get involved with promotion and marketing, the first to sign with Spartan, to regularly release albums and the first to bring a US band over here for a tour.

One of the earliest albums was a compilation called Business Unusual (A RED 2) (1978) a joint venture with ZigZag magazine - for which 14 tracks from 14 different indie labels were licensed in order to give a cross-section of the current non-major scene. The record, which included the UK Subs, the Leyton Buzzards and Throbbing Gristle, sold over 12,000 copies. Subsequent releases were based on what McNay, at that time running Cherry Red from his front room in Wimbledon, found to be interesting. They ranged from an unreleased '73 tape of the (first punk band?) Hollywood Brats to Morgan Fisher's obscure Hybrid Kids' Claws (B RED 11).

In 1979, the US band Destroy All Monsters headlined the first Cherry Red UK tour, with surprisingly few problems. The band were brought over on a Laker flight, clutching their guitars as hand luggage.

Does Cherry Red consciously concentrate on the more avant-garde artist? "No, not really, when we heard the Dead Kennedy's 'Holiday in Cambodia' we signed them immediately and brought out their album Fresh Fruit For Rotting Vegetables (B RED 10). They actually made money on the subsequent English/European tour, and brought us our first single and album chart placings, an important breakthrough." As McNay acknowledges: "We are now in a position to sign bands on long-term contracts. This year we have Eyeless In Gaza, Medium Medium and Five Or Six; initial reaction is very exciting." Cherry Red has just moved to elegant (or will be when the builders move out) new offices in Bayswater, but the company has lost none of its small-scale personal touch. Recently signed bands wander in and out, the full-time staff still consists of only three - McNay, Mike Alway and Theo Chalmers, and McNay still insists on answering every phone call himself. "It might be a kid wanting a record out there," he says, "it basically keeps me in touch." But surely progress is inevitable? "Of course, our newest project is to open up our own recording studio in the Great West Road. But I don't want to build a conglomerate, I try to have separate people working on small projects. We do have an international side to Cherry Red, but we deal only with indie labels, often in such diverse areas as Portugal and New Zealand."

Despite his fiercely independent stance, McNay is a firm supporter of the BPI. "We need a trade body. Few indies think it necessary— but all could benefit. We also worked out a joint subscription with six other labels to the BMRB, in order to get access to the top 200 chart placings."

Cherry Red certainly seems to be in a healthy position at the moment, but how important is chart success and recognition to the label? "In itself, not important," McNay replies. "We are structured to survive indefinitely without it."

TRY SOME WEIRDNESS WITH THE DAMBUSTERS AND Get THAT SATISFYIN' FEELING WITH SPLIT RIVITT!

NO. 13 IN ALTERNATIVE CHART!
WICKED SCIENTIST DEMATERIALISES EVIL SPACE INVADERS—TEN TIME WARP STEREO DUB ENCOUNTERS (GREL 19)
PLUS TOP SELLING DISCOS:
Tribute to General Echo/Two Bad DJ — General Saint & Clint Eastwood (GRED 49)
Really Really Love You — Al Campbell (GRED 47)
DISTRIBUTION: Spartan, Jet Star, Rough Trade, Markus GREENSLEEVES RECORDS, 44 UXBRIDGE ROAD, LONDON W12
Tel: 01-749 3277

RECORD BUSINESS March 16 1981
mainly because of low overheads and costs. We need sales of 3,000 albums to break even, we usually sell 5-6,000.

Obviously we want our artists to be successful but not purely from a point of survival.

This attitude is echoed by a&r man Mike Alway, who maintains, "It's important for the performer to make an album on an entirely artistic basis and not to worry about whether it will be played on the radio."

In keeping with the label's exploratory policy, two of the planned projects for this year are a live album by Woody Allen, recorded in several New York clubs, and a one-man monologue (also recorded in New York) by noted English eccentric, Quentin Crisp.

On the other end of the age scale, look out for Cherry Red's very latest signing - an eight-year-old vocalist known only as Ben. Yet another first for Cherry Red Records?

**Indian Albums**

1. *Dirk Wears White Sox* - Factory Fac 2
2. *Closers* - Joy Division - Factory Fac 25
3. *Unknown Pleasures* - Joy Division - Factory Fac 25
4. *Station's Of The Cross* - Cross Crew - 221 944
5. *Signing Off* - U2 - Graduate Grad LP 2
7. *Thirst Comes DVA* - Porcupine - Farah FR 2002
8. *Lubricate Your Living Room* - Fire Engine - Accessory ACC 001
9. *New Age Steppers* - New Age Steppers - On-U Up 1
10. *Fresh Fruit For Rotting Vegetables* - Dead Kennedys - Cherry Red CDE 10
11. *Live At The Cunard Eurovision '79* - People United Pu 003 ALB
12. *Shots To Score (After The Charge)* - The Damned - Rough Trade ROUGH 28
13. *Scientist Meets The Space Invaders* - Greenview - G 488
14. *The Blue Meaning* - Toyah - Sable RY 688
15. *In The Flatfield Cafe* - 4CD CA 13
16. *Stands For Decibels* - Albion ALB 105
17. *The Fool Circle* - Maelstrom - NMS 2019
19. *Photographs As Memories* - Eyed In Sight - Cherry Red R 13
20. *Blurt In Berlin* - Armageddon ARM 6
21. *Dome 2* - Dome 2
22. *Chappagguick Bridge* - Polcon Grls - Cass 42196 4 2
23. *Woke Up This Morning And Found Myself Dead* - Jimi Hendrix - Red Lightnin' RL 0015
24. *And Don't The Kids Just Love It* - Television Personalities - Rough Trade ROUGH 24
25. *Young Machine Giants* - Rough Trade ROUGH 9
26. *Cyril* - - Armageddon ARM 5
27. *A Factory Quartet* - Blunt Royo Family And The Poor Dumb - Factory FAC 24
28. *Inflammable Material* - Soft Little Fingers - Rough Trade ROUGH 6
29. *African Girl* - Sugar Medd - Black Label LP 406E
30. *Third State* - Pinkerton - Albion ALB 1063

**Briefs**

**Former Lead** singer and songwriter of mod band Squire, Anthony Meynell releases an album on a newly-formed indie label Hi-Low Records this week.

Entitled *Hits From 3,000 Years Ago* it contains 14 original songs and carries a recommended retail price of £3.99.

**Live Music**

**Pere Ubu**

London, Heaven

For once the band and the venue were perfectly suited. The calculated strangeness of Heaven matched the uncompromising, 'experimental' Pere Ubu, who record for Rough Trade. Singer David Thomas, aka Crocus Behemoth - a chubby man in a black suit - nonetheless conjured up the kind of manic intensity that kept the large audience transfixed. He put everything into a performance that was bizarre, but not simply for the sake of it. Pere Ubu's trademark is a small block of wood which Thomas beats with a stick to produce a constant variety of rhythms. They are both different and endlessly inventive, don't miss them.

**Sarah Lewis**

**Another No. 1 From The Pen Of Vince Edwards**

**First Release On The V-Tone Label**

'Right Back Where We Started From'

by **The Jayvee's**

(VT1)

Distributed by Spartan

**Blurt**

Album out now on Armageddon Records

Cat No: ARM 6

Available from Stage One Records,
2 Kings Road, Haslemere, Surrey (0428) 53953

**Distributor And Wholesalers**

**Directory 1981**

**Sonet Records And Publishing**

121 Ledbury Road, London W11 2AQ

Telephone: 01-229 7265

Contact: Dee Sparrow

DISCS

It had to happen! SP&S have installed their very own friendly, on-site, downhome computer. He's programmed to do all the super-efficient things that computers do do. Plus a few things besides.

For instance — when you phone for our catalogue, Julie, that’s his nickname, promptly prints out a bang up-to-the-minute list of all our major label deletions — LPs, Cassettes and singles categorised for music styles, quantity and price code. No mean feat with a constantly changing stock level of some 3,000,000 items.

We’ll mail you the catalogue and you can order whenever you please during the day through our sales staff. They’re very helpful and not a bit chippy. Phone now and you’ll chuff Julie to his terminals!

TO ADVERTISE IN SHOWCASE
CONTACT
JANE REDMAN
TEL: 01-836 9311

S. GOLD & SONS (RECORDS) LTD.
VIDEO DIVISION

Now available:

- InterVision
- IPC
- Mountain
- Derann
- ITG
- World of Video
- 2000
- Video Blue
- TCX
- TCR
- Inter-Ocean
- Hokushin
- Electric Picture Palace
- WEA
- Paramount
- VIPC
- Vampix
- Universal
- Guild Home Video
- Rank Video Library
- Cal-Vista
- Dapon
- Vision on Video
- Intercity
- Krypton

DEALERS — Send for Comprehensive Catalogue — Over 1,000 titles. s.a.e 9” by 7” please. Extra catalogues, plain cover, 35p.

All tapes supplied on Sale or Exchange. Carriage paid on minimum of 5 tapes.

S. GOLD & SONS (RECORDS) LTD.
777-779 High Road,
Leytonstone,
London E11 4QS

Tel: 01-558 2121
24 Hour Answering service: 01-556 2429

TONAL RECORDS

330 Norwood Road,
West Norwood,
London SE27 9AF.

Telephone 01-761 2292

British leading specialist importers, exporters, and distributors of Rock ‘n Roll, Rockabilly, R & B etc.

Catalogue available write or call.
JEFF BECK
London, Hammersmith Odeon

THIS WAS a triumphant return to the British stage for Jeff Beck after an absence of some six years. Ably assisted by a trio of seasoned musicians, Eric Clapton, Tony Hymas and Mo Foster, all of whom played on Beck's recent album There And Back, he treated the audience to a brava display of guitar pyrotechnics, excruciatingly enjoyed by one wonders why he should have chosen to remain absent for so long.

Beck is a man in total control of his instrument. He somehow manages to combine technique and feeling in such a way that the sheer power of his playing never eclipses the essential personality and inventiveness of his style. At times one is reminded of an early incarnation of Mahavishnu Orchestra, with Simon Phillips' powerhouse drumming, and the intelligent keyboard fills from Tony Hymas providing inevitable comparisons with Billy Cobham and Jan Hammer. Hammer, of course played with Beck on the Wired album in 1976, so it was in a way fitting that the set climaxed with the powerful 'Blue Wind', written by Ham-

THE ONLY ONES
London, Lyceum

THE ONLY ONES' last ever appearance was ironically and perhaps inevitably, one of their best. Singer Peter Perrett told his audience, "I hope no one is sad tonight - think of it as a beginning rather than an end.

All the songs were predictably the well-known favourites, with requests from the word-perfect audience often granted. This went to the extent of the powerful 'Blue Wind', written by Ham-

TRIMMER & JENKINS
London, Comedy Strip

IAN TRIMMER and William Jenkins, or to give them their preferred style, the Fantastic Trimmer & Jenkins were once the driving force behind a Zap

JACK TRIMMER & William Jenkins, or to give them their preferred style, the Fantastic Trimmer & Jenkins were once the driving force behind a Zap

SIMPLE — take out a subscription to RECORD BUSINESS. It's the paper that starts the week right. First with the news, fastest with those vital new chart entries, the early-warning Airplay Guide to the future best-sellers, and exhaustive with the new release listings.

It only costs a bargain £24 for a year's subscription, copies delivered first class through the letterbox. You can't afford to be without it!

RECORD BUSINESS cures those Monday morning blues.
### Airplay Guide

**The Top Computerised Guide to Radio Action in the UK**

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Poll</th>
<th>Airplay Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>100% = maximum play on all stations</td>
</tr>
</tbody>
</table>

#### Key To Station Playlists

- **Radio 1**: A, B
- **Radio 2**: A, B
- **Radio 3**: A, B
- **Classic FM**: A, B
- **LUXEMBOURG**: A, B
- **LIVE**: A, B
- **LPL**: A, B
- **CAPITAL**: A, B
- **CIY**: A, B
- **CLYDE**: A, B
- **BIRMINGHAM**: A, B
- **BROOK**: A, B
- **DTOWN**: A, B
- **MD**: A, B
- **CREW**: A, B
- **B logistic**: A, B
- **DIRTY**: A, B
- **H ALLAM**: A, B
- **TRENT**: A, B
- **METRO**: A, B
- **FORTH**: A, B
- **VICTORY**: A, B
- **RED**: A, B
- **RED**: A, B
- **RED**: A, B
- **RED**: A, B
- **RED**: A, B
- **RED**: A, B

#### Airplay Ratings

1. THIS OLD HOUSE SHAKIN' STEVENS
2. STAR KIKI DEE
3. JONES VS. JONES KOLL & THE GANG
4. LATELY STEVIE WONDER
5. JEOUS GUY ROXY MUSIC
6. I MISSED AGAIN PHIL COLLINS
7. KIDS IN AMERICA KIM WILDE
8. YOU BOTHERED ME DONET
9. SOMETHING ABOUT YOU BABY I LIKE STATUS QUO
10. I LOVE A RAINY NIGHT TEDDY RABBWOOD
11. ONCE IN A LIFETIME TALKING HEADS
12. SOUTHERN FREEZE FREEZE
13. INTUITION LINX
14. DO THE HUCKLEBucker COAST TO COAST
15. ATTENTION TO ME NOLAN
16. KINGS OF THE WILD FRONTIER ADAM AND THE ANTS
17. MIND OF A TOY (REMIX) VISAGE
18. REWIND TEARDROP EXPLODES
19. PLANET EARTH DURAN DURAN
20. WHAT BECAME DAVE STEWART & COLIN BLUNSTONE
21. ALLAMERICAN GIRLS SISTER SLEDGE
22. UNITED STATES YOU BUTTRIO FRANKLIN
23. SAINTE SAENS B. ROBERTSON
24. NEW TOY LONE LOVICH
25. IT'S A LOVE THING WHISPERERS
26. CAN YOU HANDLE IT SHARON REDD
27. ALMOST SATURDAY NIGHT DAVE EDMUNDS
28. GUILTY CLASSIX NOBLEAUX
29. GKEYDANDYHEYOUREOUTBEGGAR
30. NIGHT GAMES GRAHAM BONNET
31. HOT LOVE KELLY MARIE
32. D.DAYS HAZEL O'CONNOR
33. YELLOW PEARL PHILIP LYNOTT
34. ONLY CRYING KEITH MARSHALL
35. WALKING ON THIN ICE YOKO ONO
36. THAT'S ENTERTAINMENT JAM
37. AND LOVE GOES ON EARTH WIND & FIRE
38. JACKS FEELING MARY MC - DALE
39. ST VALENTINE'S DAY MASSACRE MOTHEARDECT.
40. THREE TIMES ENOUGH D BELOW ZERO
41. AGING IN THE UK SHAKATOK
42. 9 TO 5 DOLLY PARTON
43. KEEP ON LOVING YOU RED SPEEDWAGON
44. VIENNA ULTRA TRAXX
45. LOST IN LOVE AIR SUPPLY
46. JOHN I'M ONLY DANCING POLECATS
47. UP THE HILL BACKWARDS DAVID BOWIE
48. TANGO IN MONO EXPRESSOS
49. GOODBYE MY LOVE STIFS
50. SHADAP YOU FACE JOE DOLCE
51. SHERRY DARLING BRUCE SPRINGSTEEN
52. POOR OLD MR. WOOGIE CHAS & DAVE
53. EAGLEMAN A GO-GO SANDOSH
54. ONE MORE CHANCE DIANA ROSS
55. I SURRENDER RAINBOW
56. OH GOD, I WISH I WAS HOME TONIGHT ROD STEWART
57. UNDERWATER HARRY THUMAN
58. MISTER SANDMAN EMMYLOU HARRIS
59. JITTERBUGGIN' HEATWAVE
60. TAKE A TRIP SHAKIN' PYRAMIDS
61. FOOLISH CHILD ALTHOMSON
62. I CAN'T BE THE NEW RICH ERIC CLAPTON
63. DON'T MIKEE JUPP
64. ONE TO ONE JOS JACOB BAND
65. TOGETHER AGAIN BELL & MARTIN
66. MARVIN GAYE
67. NEW ORLEANS GILLAN
68. THINGS AREN'T WHAT THEY USED TO BE V.I.P.'S
69. PLAN B DEXY'S MIDNIGHT RUNNERS
70. FOUR FROM TOYAH (EP) TOYAH

**Recording Business** March 16, 1981
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

| A | Main Playlist/Chart |
| B | Breakers/Climbers |
| C | Extras |
| ★ | Hit Picks |
| ♦ | Station Pick |

### Basic Key

| A- | Main Playlist/Chart |
| B- | Breakers/Climbers |
| C- | Extras |
| ★- | Hit Picks |
| ♦- | Station Pick |

### Key To

<table>
<thead>
<tr>
<th>Station Playlists</th>
</tr>
</thead>
<tbody>
<tr>
<td>MERCIA SOUND</td>
</tr>
<tr>
<td>Crewe</td>
</tr>
<tr>
<td>&quot;A&quot; List</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>FENINE</td>
</tr>
<tr>
<td>Stafford</td>
</tr>
<tr>
<td>&quot;A&quot; List</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;C&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>THAMES Valley</td>
</tr>
<tr>
<td>&quot;A&quot; List</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;C&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>FLYMOUTH SOUND</td>
</tr>
<tr>
<td>&quot;A&quot; List</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>&quot;People's Choice&quot;</td>
</tr>
<tr>
<td>BBC</td>
</tr>
<tr>
<td>Cardiff</td>
</tr>
<tr>
<td>&quot;A&quot; Top 30</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>Bbc Scotland</td>
</tr>
<tr>
<td>&quot;A&quot; List</td>
</tr>
<tr>
<td>&quot;B&quot; List</td>
</tr>
<tr>
<td>&quot;Hit Picks&quot;</td>
</tr>
<tr>
<td>&quot;Single Of Week&quot;</td>
</tr>
<tr>
<td>HEREWARD</td>
</tr>
<tr>
<td>Peterborough</td>
</tr>
<tr>
<td>&quot;A&quot; Playlist</td>
</tr>
<tr>
<td>&quot;B&quot; Station Pick</td>
</tr>
</tbody>
</table>

### TXTC

1. It
2. II
3. III

### RECORD BUSINESS March 1981

**ANGIE GOLD**

New single

'Every Home Should Have One'

![KRLA1032]

Out now on Kaleidoscope Records
New Albums

ARTIST/TITLE (LABEL) \nUP/PRICE \nCasino/Disc price \nRELEASE DATE

**CHART BUSTER** - platinum album

**STARDUST** - acoustic or electric version

**STEADY** - waltz album

** Up-AND-COMING** - strong release from established act or expected breakthrough

TITLES ELTON AVENUE BREAKTHROUGH (Andrews) \nAND 101 2.43 \n11 **Mexican music selected from
delicate Indian instruments including
harmonium, tabla, etc., released by
UK label.**

BILL HALEY & THE COMETS \n**PICTURE PPACH** \nMICRO 3016 3.00 \n20 **The inevitable album is a
24-track monaural compilation
featuring all the Haley hits with
commercially successful singles
including**

BLURT IN LONDON (Polkamma) \nARM 6 2.79 \nS MAR

BRITISH ELECTRIC FOUNDATION MUSIC FOR STRANDWAY'S (Virgin) \nTCK 288 2.50 \n13 **Certainly one of the
first to break with an
outstanding monochord**

CHAS & DAVE \n**HAIR SPINNING GRUNGE** (Rockey 5.29 \n10 **New set with
two successful singles and
coincides with Ray's launch
from Mar 6 to May 4. Completes
both**

DOM PONTINE \n**SUSAN SUE** (Bluejay) \nRAG 305 3.00 \nF MAR

ELLEN FOLEY \n**SPIRIT OF THE LOUVES (Eugene)** \nEFC 84299 2.74 \n24 MAR 13 \n**First rock album from
New York based group whose
confirmed line up includes
Michael James Trapas and
features the band as
performers on many tracks.**

FISCHER Z \n**DEEP HOUSE** \nLIGB 3305 3.07 \n13 **A straight\nrock band with third album again
featuring the songwriting of Johnn
Watts. Album contains the current
single**

FLORANCE WARE \n**ANOTHER NIGHT HOT** (Mercury) \n63093 3.04 \n13 **First pop album from
American songstress last heard on
demos and record of the time.**

FRED WOODCOCK \n**POLLOWS TIDINGS** \nVTS 20 2.89 \n24 MAR

GARLAND JEFFREYS \n**ESCAPE ARTIST** \nEPC 84640 2.74 \n24 MAR 13 \n**First album from New York
branded as a rock star with
big boy in its own right with
album produced by Mike Jinks\nand Oxford**

KEMP Communication: to carry out
each individual's training needs
while the student remains in their
place of work.

The school is also currently running a
series of day-long seminars to introduce
prospective students to the idea of a
career in radio. The initial response was
so overwhelming that additional
dates are being added to cover the demand.
Commenting on the seminars Bukht said:
"The general assumption is that
the recession has hit everything. But the
fact is that radio is expanding so fast
it can't keep up with itself. There will be
16 radio stations and two television
channels new to this country in the nextive years and goodness only knows where
the people are coming from."
### Albums/Tapes Top 60

<table>
<thead>
<tr>
<th>Week</th>
<th>Album/Artist</th>
<th>Title</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>116</td>
<td>The Beatles</td>
<td>Let It Be</td>
<td>Capitol</td>
<td>1</td>
</tr>
<tr>
<td>117</td>
<td>John Lennon</td>
<td>Imagine</td>
<td>Apple</td>
<td>2</td>
</tr>
<tr>
<td>118</td>
<td>Paul McCartney</td>
<td>Strawberry Fields Forever</td>
<td>Apple</td>
<td>3</td>
</tr>
<tr>
<td>119</td>
<td>Elvis Presley</td>
<td>Jailhouse Rock</td>
<td>RCA</td>
<td>4</td>
</tr>
<tr>
<td>120</td>
<td>The Rolling Stones</td>
<td>(I Can't Get No) Satisfaction</td>
<td>Decca</td>
<td>5</td>
</tr>
<tr>
<td>121</td>
<td>The Beatles</td>
<td>Help!</td>
<td>Apple</td>
<td>6</td>
</tr>
</tbody>
</table>

### Bubbling Under

- AC/DC - Back in Black
- The Beatles - Let It Be
- Pink Floyd - Dark Side of the Moon
- The Rolling Stones - Sticky Fingers
- Led Zeppelin - Led Zeppelin IV
- Fleetwood Mac - Rumours

### Number One

- Adam & The Ants - Kings of the Wild Frontier

### Chartmaker

- Adam & The Ants - Kings of the Wild Frontier
- The Beatles - Let It Be
- Paul McCartney - Yesterday
- Elvis Presley - Can't Help Falling in Love
- The Rolling Stones - (I Can't Get No) Satisfaction
- The Beatles - Help!
**ALBUM REVIEWS**

**Top 10**

**SKY: **Sky 3 (Ariola ASKY3) Prod: Sky/Tony Clark/Haydn Bendall

With the solid achievements of two previous best-sellers to its credit, the third effort from the band may prove to be the most rewarding yet, as Sky's reputation and public profile continues to develop. The album features the familiar exploration of rock-classical fusions, where intricate, high-speed playing is elegantly juxtaposed with sonorous melodies like the haunting 'Mehecco' and 'Connecting Rooms'. Herbie Flowers expected jokey contribution on tuba can be found on 'Dance Of The Big Fairies'. As a band, as opposed to a collection of gifted musicians, Sky demands attention and sales will reflect their spiralling popularity.


**BLUPT: **In Berlin (Armsadded ARM 6) Prod: not credited

As a puppeteer, Ted Milton was outrageous. As the singer/saxophone blower and leader of the three-piece BLUR it appears to have left between the world of adjectives altogether. Blurt is minimalism taken to its extreme. There is a drummer to keep the whole thing moving at a steady pace, a rhythm guitarist to help out, and self-taught Milton torturing notes out of his sax or roaring incomprehensible words. Recorded live in Berlin, the band obviously created quite a stir with their unconventional approach which includes 'My Mother', 'I Was A Friend Of An Enemy Of The People' and 'Puppeteers Of The World Unite'. The music is both anarchic and packed with straightforward attack, an approach that may well yield an indie album hit.


It's hard to discern the appeal of Peters and Lee. Their MOR vocalising was so laid-back as to be almost totally soporific, but plenty of people wanted to hear them in their heyday so there's no reason to suppose that a collection which includes instrumental 'Release Me,' 'Twelfth Of Never' and 'The Way You Look Tonight' won't do good business for them as their final moment.

Meanwhile, Johnny Ray album, new recordings of 'Cry' and 'Little White Cloud' are still high on echo and the famous stuttering delivery, less trebly than of old. Ray has now become a kind of male Shirley Bassey, and dramatic ballads ('Mame', 'It's Impossible' and 'If You Go Away' are all here) make good fodder for his over-the-top style. Ray is doubtless hoping to market him afresh, with nostalgic housewives and the ageing gay fraternity being likely buyers.

Bert Weeden's album makes perfect background music for restaurants and airport lounges. The man who made the steel guitar a household word, a British rock 'n' roll star is now heard with a softer, echoey, semi-acoustic guitar plunking out top-lines on love tunes like 'The Way We Were', 'Plaisir D'Amour' and 'Annie's Song' against lush orchestral backing and girly chores.

Also from Celebrity's first release batch are albums from Jackie Trent & the Count (ACLP 004) and Eve Graham (ACLP 007).

**LIVEWIRE: **Changes Made (A&M AMLH 68522) Prod: Simon Boswell

Livelywire is one of the best bands on the support and college circuit at present and this album is everything you would expect from a literate, skilled and energetic band. Having said that Livewire can easily reach the top grade and there is nothing in the material on this album to suggest that graduation is imminent. Livewire is imageless and its material, although excellently performed, needs spice.

**DETOUR SPINNERS: **Labour Of Love (Atlantic K5077) Prod: Michael Zager & Alex Cedeno.

Almost alone of the great soul vocal groups of the last couple of decades, the Detour Spinners are still cutting it and remaining true to the roots of the music. This album continues their productive collaboration with Michael Zager and is well up to the standard of up-tempo danceability which usually characterises their efforts. The medley of Carpenters' 'Yesterday Once More' and 'Nothing Remains The Same' is unexpected and will gain some support as a single, but not enough to turn the group belatedly into album sellers to more than the chosen few.

**B.B. KING: **There Must Be A Better World Somewhere (MCA 3095) Prod: Stewart Levine

The album produced 'The Entertainer', including the prophetic lines, 'If I Grow Cold/And When You're Cold/Please Release Me'. With this album, King has had plenty of success since this album was first released. Heavy keyboard songs like 'Scarborough Fair/Canticle' and 'Dancing In The Street' are just as good. As the singer/saxophone blower and leader of the three-piece BLUR it appears to have left between the world of adjectives altogether. Blurt is minimalism taken to its extreme. There is a drummer to keep the whole thing moving at a steady pace, a rhythm guitarist to help out, and self-taught Milton torturing notes out of his sax or roaring incomprehensible words. Recorded live in Berlin, the band obviously created quite a stir with their unconventional approach which includes 'My Mother', 'I Was A Friend Of An Enemy Of The People' and 'Puppeteers Of The World Unite'. The music is both anarchic and packed with straightforward attack, an approach that may well yield an indie album hit.

**THE FABULOUS THUNDERBIRDS: **Buff Rockin' (Chrysalis CHR 1319) Prod: Denny Bruce

Probably the best white r'n'b combo currently working out of America, the Fabulous Thunderbirds know exactly what it takes to make a 12-bar sound exciting in the early 1980s. The fact that they are not as young as they used to be doesn't seem to stop Kim Wilson from scoring a sublime harmonica or Fran Christina keeping things swinging in the South Texas style from the drum stool. Potential is bound to be rather limited, but fans of Dr. Feelgood or 9 Oz. Band will enjoy this album, as the word has spread enough for the group's third Chrysalis album to achieve respectable sales.

**ROBERTA FLACK & PEABO BRYSON: **Live & More (Atlantic K60155) Prod: Roberta Flack/Peabo Bryson

The pairing of Roberta Flack and Peabo Bryson was an inspired decision at the creative end, but the question mark must hang over the marketing wisdom of releasing a double album. Hereabouts a single LP would have been the more attractive proposition, and on grounds of sheer quality it might have made its mark. Bryson stays somewhere between Benson and Wonder and with the better known Ms. Flack as his partner, duets of the highest order emerge, while the individual performances of both contribute to a black music album of considerable sophistication and quality.

**VARIOUS: **Live Letters (Polydor 101 2478 141) Prods: Tom Newman/Ian Roche/John Leckie

Latest in the increasingly tightly-targeted series of mid-price samplers based around South London's 101 Club. Here just four bands are allowed to showcase three tracks each, recorded live at the club to reflect the vitality at the less salubrious end of the live circuit. Ray Fay and The Fix seem the most commercial acts, the former boasts a particularly good lady singer and a good song in 'Modern Lovers', while Huang Chung and Endgames are slightly more laceless, although 'Journey Without Maps' is a strong song from Huang Chung. All four acts have been given previous breaks by many in the 'movt', and all have used their opportunity to stretch out a bit well.

**GANG OF FOUR: **Solid Gold (EMI EMC 3368) Prod: Jimmy Douglas/Gang Of Four

Fashion has caught up with Gang Of Four in the 18 months since the debut album and Solid Gold could well capture the imagination of a new audience. Gang Of Four are genuine innovators, British funk is becoming the next big thing. This wave is being led by Talking Heads and Gang Of Four's sound is equally at home in America or Britain. The band's imagination is its strength, its main achievement, the perfect foil to Andy Gill's bell-like guitar. Singles 'What We All Want' and 'Outside The Trains Don't Run On Time' represent the peaks above a generally high standard.

**RECORD BUSINESS **March 16 1981

**SKY: **Sky 3 (Ariola ASKY3) Prod: Sky/Tony Clark/Haydn Bendall

**BLUPT: **In Berlin (Armsadded ARM 6) Prod: not credited

NARM follows the sun to Florida for its convention in 1981. PLAN TO BE THERE! At the Convention? Yes! But more important, PLAN TO BE THERE when your Industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. PLAN TO BE THERE in 1982 and 1985, and 1989, when the planning you do today makes you an integral and successful part of that future.

PLAN TO BE THERE when advances in audio technology give this Industry a product of superior quality and worth undreamed of in the past.

PLAN TO BE THERE when home video entertainment merges with home audio entertainment into one synthesized leisure time business.

PLAN TO BE THERE when creative tape packaging revolutionizes the merchandising of cassettes, the fastest growing of all Industry product.

The energy and warmth of the Southern sun symbolizes the strength and optimism which guides the 1981 NARM Convention.

PLAN TO BE THERE!

PLAN TO BE THERE when the "Give the Gift of Music" bottom line profit successes are reviewed, so that you may help implement them in your own country. PLAN TO BE THERE when your American suppliers are seeking new contacts both for importing and exporting!

DETACH AND RETURN

PLEASE REGISTER:

REGISTRATION FEES: $500 per industry member $250 per spouse

RESERVE A ROOM(S) Arriving Departing

(PLEASE CHECK ONE)

□ ENCLOSED PLEASE FIND A DRAFT TO COVER TOTAL FEES.

□ PLEASE CHARGE TOTAL FEES TO:

VISA MASTER CHARGE ACCOUNT NO.

EXP. DATE EXP. DATE

IN THE NAME OF

Return to:

NARM INC. 1060 KINGS HIGHWAY NORTH CHERRY HILL, N.J. 08034 U.S.A. (609) 795-5555