WHO ARE THE LOSERS?

By THE EDITOR

It has been an admirable achievement, copied in most respects by our competitors, and made the more special by the way in which it was provided without any financial underwriting by the industry, other than through the normal run of advertising. Any other industry might have been expected to have welcomed what RB had to offer, recognised its long-term advantages and supported its endeavours. Instead, tunnel-vision focussed on manipulating its way on to Radio-1 and Top Of The Pops, the industry chose to reject the paper's efforts. At least, the major record companies did. The smaller labels, which valued RB's role, always gave such support as their limited financial resources would allow. To them we owe our thanks.

In the end, perhaps inevitably, the paper starved to death. In a more buoyant marketplace its future as an alternative voice may have been more secure. But as volumes continued to decline, record companies have looked to ways of generating sales which are more immediate than the traditional use of advertising. They can't be blamed for that. Where criticism may be levelled is at their failure to recognise the role and value of the trade press. "We don't advertise in the trade papers," has become an all too frequent bleat from marketing departments which could always be relied on to ensure a regular supply of celebratory shots of glass-clinking executives for publication. And regarded it as their right to be given detailed information about chart placings in advance of publication.

Of course, the trade press is about more, much more, than helping to massage the egos of top management and supplying up-front information. It is about keeping people, on both sides, aware of what is happening and it is about providing week after week the kind of basic information which companies and shops need to run their businesses efficiently. All the strike forces, retail promotion teams, impact marketing houses, TV and radio commercials in the world won't do that.

When times are hard the trade press is still worth cherishing. Quite simply trade papers are not in the numbers' game. Circulation is not a source of profit. Without adequate advertising support they cannot survive. Even one as good as Record Business. In the end, the losers are the record companies and, more importantly, the record shops.

Sales spurt after Billy Fury and Karen Carpenter tragedies

SINCE THE deaths of Billy Fury and Karen Carpenter the artists' catalogues have boomed with albums from both poised to re-enter the charts.

Decca found an immediate interest in The Billy Fury Hit Parade (TAB 37), a mid-price release, and the single 'Halfway To Paradise' is also poised to enter the Top 100. All this without any promotion.

The company has now issued the single in a special picture bag and is making dealers aware of The Sound Of Fury, Focus On Billy Fury and The World Of Billy Fury Vols I and II. Fury's most recent company Polydor has a Stuart Colman produced album The Only One - Billy Fury set for release in the first week in March. It contains all new tracks except for 'Don't Tell Me Lies' from 1970.

Within one day of the death of Karen Carpenter sales of the already massive selling albums The Singles 1969-73 and 1974-78 received a fillip. These albums are also available on a double-play cassette for the price of one.

DAVID ESSEX, right, looks pleased as he re-signs for Phonogram. he is seen with the company's md Brian Shepherd, seated, and A&R director Chris Briggs.
**Dept of Trade sets up anti-piracy unit**

THE DEPARTMENT of Trade has set up its own anti-counterfeiting unit to serve as a focal point for the activities of government and industry.

The move is seen as a sign that the Government is beginning to take the threat that counterfeiting poses to British industry seriously. The record and video industries have been calling for a tougher line on counterfeiting for some years.

The unit will represent manufacturers’ complaints in Whitehall and as research results build up it will help to formulate a coherent policy programme to deal with fake goods of all descriptions.

Its activities will cover several divisions within the Department of Trade as well as Customs and Excise and the Foreign Office. Eventually it will enable pressure to be put on recalcitrant foreign governments and formulate ways of combating fake goods entering the country.

Manufacturers, traders and consumers faced with counterfeiting problems can write to the unit, which will be able to provide legal advice on individual cases. It can help than has previously been the case. The unit is situated at the International Trade Policy Division of the Department of Trade at 1 Victoria Street, London SW1.

However, the unit itself will merely monitor problems. It will not undertake investigations of counterfeit operations nor provide legal advice on individual cases.

**Brit rock gets American airing through new firms**

BRITISH ROCK talent is to gain syndicated radio exposure in America via a deal between Aiden Day Enterprises and London Wavelength, which for the past 12 years has handled BBC programmes in the USA.

Former Capital Radio programme controller Day will work with ex Melody Maker editor-in-chief Ray Coleman and producer Eddy Pumer on a series of documentary-style programmes of up to three hours in length.

These will be syndicated to up to 250 American radio stations across the United States by London Wavelength – based in New York. The first shows to go out under the new deal are three-hour programmes on Pete Townend and Eric Clapton which coincide with new albums and concert tours by the artists.

**Judge Dredd gets go-ahead**

AN ATTEMPT by IPC Magazines to ban the release of a Loose Talk single called Judge Dredd (‘JET 7033’) failed in the High Court last week.

The single was to have been released on January 14, but IPC held it up with an ex parte injunction against Jet and the Black & White Music Corp. on January 12.

The giant publishing corporation publishes the adventures of Judge Dredd in its 2000 AD comic, and during

**Island five-week barrage on U2 War LP**

ISLAND RECORDS is readiness a five-week advertising campaign to push U2’s third album War (ILPS 9733) set for February 28 release. The promotional barrage will coincide with the band’s five-week national tour with space timed to appear in each territory as the group appears. Advertisements commence on February 25, while the tour opens in eight major cities on February 21.

Special displays will appear in 150 stores nationwide featuring posters of the sleeve artwork, personality posters and four-foot U2 flags. A single will be pulled from the LP and released in early March.

**Consumer weeklies flag but Smash Hits puts on 90,000**

SMASH HITS lived up to its name when its latest circulation figures were announced but there was little comfort for its competitors.

ABC confirmed figures are not available for the IPC (NME and Melody Maker) and Spotlight (Sounds, Record Mirror and Kerrang) titles but the publishers are thought to be resigned to standstill figures at best.

NME’s circulation has been irretrievably caught up with the financial problems of the industry and is to close as a separate entity. We are extremely grateful to you all for all the help you have been to us within the columns of the paper and would wish long and continuing success to Video Business. Arthur F. Spencer-Bedlow, Secretary General, Music Trades Association, London W4.

JUST A short line to say how sad I am to hear the news of the closure of R&B. In our attempt to break Toni Basil as a major new artist we came to RB many times, both for editorial and for advertising. Your continued support for Radialchoice has been very encouraging and I can only feel pleased that our relationship will continue through your sister paper Video Business. With this in mind we all wish you continued success in the future.

Paul Clark, Radichoice, London SE10.

**Budget focus at Pickwick — Fruin quits**

PICKWICK, now 32 staff lighter following a recent round of redundancies, will in future be concentrating on re-emphasising its position as leader in the budget albums market.

Following the cessation of its involvement with third party packaging and video, Pickwick, whose chief executive John Fruin is also no longer associated with the company, has been achieving some impressive sales with the Ditto double-cassette-line retailing at £1.49 and the childrens series Tell-A-Tale.

Launched last September, Ditto shipped 1.1 million units by Christmas and, according to Alan Friedlander, sales director, business has held up well so far this year. The catalogue now comprises 50 titles and a further 12 will be added in March.

Tell-A-Tale, which packages a Ladybird book with a dramatised version of the story on cassette, sold 250,000 copies before Christmas. An extra 19 titles will be released in March.

Spot’s 12-album launch will take its repertoire lead from experience gained with Ditto where the best-selling tape was by the Platters with country music also scoring strongly. Spot’s £1.49 price tag covers both records and tapes – now almost sharing sales across the company’s complete range – and among the 31 titles at launch will be recordings by the Platters, Marty Robbins, Tammy Wynette and Hank Locklin.

*Letters*

I CAN’T say how sorry I am that such a splendid publication as Record Business has been irretrievably caught up with the financial problems of the industry and is to close as a separate entity.

We are extremely grateful to you all for all the help you have been to us within the columns of the paper and would wish long and continuing success to Video Business. Arthur F. Spencer-Bedlow, Secretary General, Music Trades Association, London W4.

**Notes**

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OLD MULL’S ALMANACK

BLACK TIE donned specially for the occasion, Old Mull turns a red-rimmed eye shtlly on the record industry and bids farewell with a few predictions for the future. None of which have any basis in fact, of course. He hopes ... GERMAN TRADE delegation arrives at Number 10 to petition Prime Minister to impose sanctions on Taiwan which is undercutting EEC pressing prices. After the meeting, the delegation’s leader emerges to tell the world, “I haf ein piece of paper” ... BPI plans further revisions of the Code of Conduct to ban impact marketing tactics involving giveaway Volvos. Legal eagle Patrick Isherwood receiving treatment for a hernia after trying unsuccessfully to lift the latest draft ... Virgin, Ariola/Arista and RCA decide to combine their resources immediately EMI announces shutdown of Hayes pressing plant while CBS and PolyGram pull out of distribution ... value of sterling continues to plummet and Warren Goldberg is taken to the European Court by Portugal for parallel exports to Lisbon of British albums. John Reid sacks everybody at Rocket – again, and then remembers that there is nobody left to fire ... Dave Robinson banned from the Royal Enclosure at Ascot for wearing two pencils behind his ears ... Richard Branson sells Heaven and buys PRS ... BRITAIN SHIPS troops to Taiwan to protect German record pressing industry from ruin. Known as Task Force East it is commanded by a bellicose Australian ... WEA announces its intention to resume trade advertising. Peter Wilkinson rushed to hospital suffering from shock and crying “I’m so happy” ... Paul Weller reforms Jam and Polydor decides to reissue all the band’s old singles, but discovers too late that everybody in the UK now owns two copies of them all ... success of Minipops causes BBC2 to counter-attack with own series entitled the Maxipops – Martin Wyatt, Charlie Crane and Mike Hurst hit number one in France with revival of ‘The Young Ones’ ... large video chains, disappointed by low profits, decide to sell records “as a natural extension to our accessory business” ... Mervyn Conn makes takeover bid for Nashville and extends his Easter Country Music festival to six months ... after successfully provoking the BPI into stamping out the practice of advertising lists of chart shops, what will Maurice Oberstein’s next anti-hyping play be? ... Richard Branson sells The Venue and buys Island ... RUSSIA WARNS Britain, ‘Hands off Taiwan’ and offers cheap supplies from its pvc mountain to assist hard-pressed German factories ... Derek Green is elected to Parliament as a member of the PPP (Party Party Party) and introduces Private Members Bill to prevent record companies from becoming involved in film production ... William Hickey worries readers of Daily Express by claiming to have spotted a grey hair on Cliff Richard’s head ... Nigel Dempster hits back and discloses that he’s discovered a real one on Elton John’s ... after Men At Work becomes the UK’s biggest selling act on singles and albums, Greg Ham admits: “Well, the Brits may think we’re nothing more than a bunch of convicts trying to play reggae, but I’ve now met some and they’re fairdunkum better than the Taiwanese. It’s the white ones I can’t stand” ... impressed by his wondrous achievements for Barbra Streisand and Dionne Warwick, Robert Stigwood asks Barry Gibb if he can write and produce a hit album for the Bee Gees ... Q2 arrives at Southampton, closely followed by Clive Davis who missed the boat and walked the gangway ... Richard Branson hires the Manor and buys Chrysalis ... Ian McNay elected chairman of the BPI and launches Not The Gallup Chart. He excludes limited edition picture discs, giveaway special offers, cutout discs in the shape of Taiwan, and titles worked on by companies employing the services of a strike force. Kevin Coyne, Monochrome Set, Tracy Thorne, The Passage, Eyles & Gaze, Felt and Attila The Stockbroker occupy the top seven places ... Tony Brainsby visits RB, but finds the office closed ... CHRIS WRIGHT elected to Parliament as a member of AIP (After Tour Party) and promises to press Government to impose heavy levy on pressings from Taiwan ... BBC drops TOTP – British record industry in danger of closing down completely ... to revive flagging career, Paul McCartney teams with Musical Youth and records ‘Pass The Hat Round From The Left Hand Side’. It sells 25 million ... Rod Stewart signs with Geffen Records – ‘They offered me the best pension deal,’ he admits ... EBU changes rules and instructs all broadcasting networks to be involved in the selection process for Eurovision entries. BBC immediately insists on reverting to having one singer perform appropropriately. Gallup admits defeat in trying to produce a Compact Disc chart. “We could only manage a bottom ten,” says Malcolm Mather ... to sweet threat of WW3, Richard Branson sells Virgin and buys Taiwan and succeeds, as we all expected, in controlling the world by owning the last outpost of LP manufacture. Over and out.
Letters

RB was a most potent weapon

I MUST confess that I did not enjoy reading your issue of February 7. Firstly the bombshell article on the front page informing us of your imminent demise. I am sorry to see you go. You will be sorely missed, especially by small independent dealers like us to whom the information contained within your pages every Monday is one of the most potent weapons we have in our struggle to earn a living from a shrinking luxury market. During our time in the record retailing business we have discovered that the other main weapons are consistency and fairness. This means not just long-term opening offers, but as a long-term view. This brings me to my second reason for writing, which concerns the recent series of letters and articles. Surely we want to prevent the position of the independent retailer, and cultivating in the letter from C.W. Wilson of Taunton. Firstly, the general argument about retail prices and dealer margins. A product that is designed to be sold at £5.99, we sell at £5.75. The reason we can afford to do this is because, basically, we ignore it. I just am not interested in filling our shop with LPs that cost us £4.17, and are in the bargain bins two weeks after Christmas. Our customers know that we will get TV product for them, cheaper than anyone else. LPs in our shop from stock or to order, are priced at £4.25 or £4.50, or less. We never breach the £5.00 barrier except for some TV product, imports or double albums. Mid-range product such as CBS 'Nice Price', or others with a dealer price of £1.82, we sell at £2.75. I'm too glad to sell back catalogue LPs in greater quantities toHoward Tate & Walter Steding and Panther Burns. Sales is looking for new ways to reach you, as the tapes should be sent to him via Chrysalis.

MODERN ROMANCE has a new single 'High Life' released by WEA on Friday (February 18) in both 7/12-inch formats. The record was produced by Tony Visconti and will appear on the band's next album. The 12-inch contains an extra track, a version of Freda Payne's 'Band Of Gold'.

FREE VOLVOS are available to dealers ordering 10 or more copies of the latest Zambian Records release 'Fife And A Cassette' (ICL 1503) by Arthe's Minions. In addition the label is offering a seven-day holiday in the Bahamas to the first six purchasers of the single in 250 (carefully selected and entirely coincidental) shops throughout the country. The record is available in standard 7-inch, plus a 5-inch redundant mix, computer shaped picture disc, 10-inch reggae mix and 12-inch megamax, the latter including a free 45 track cassette with highlights from the Zambian catalogue. Distribution is through NU Telesales.

FLYPOSTING, CONSUMER press advertising and point-of-sale material will back the new single from Chas & Dave. It is called 'London Girls' (KOR 17) and the duo will be making several TV appearances to support it.

Merchandising

Reggae label sets trend with TV ads

NEW REGGAE company CSA is breaking new ground by promoting its latest release on television. Brethren And Sisters (CSPS 5) by The Viceroys will be seen on Channel 4 on Friday (February 18), the day of release. National distribution is through PRT and reggae specialists Jetstar. Also due for Channel 4 advertising is the Brethren album, which began as a Wall sound technique Holophonics Selected cuts feature the 3D sound technique Holophonics.

DUTCH SINGER Mathilde Sabing support on the Randy Newman tour, has a 10-inch mini-album released by WEA Records. The seven track release features standards in a jazz style set against an electronic background.

RECORD RECORDS this week releases a 12-inch version of the One The Juggler record 'Passion Killer' (RGT 107). The single has an extra track.

ANIMAL RECORDS, the label formed to celebrate with IDS in picking up their's, and the distribution company's first release.

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THIN LIZZY's latest single 'Gold Street' is available in a limited edition of 25,000, complete with a free single containing two live tracks. There is a standard 7-inch and a 12-inch version containing all four tracks. An album Thunder & Lightning is due for March 4 release.

BONNIE TYLER made her recording comeback with a Jim Steinman produced single 'Total Eclipse Of The Heart' (TYLER 1) on Friday (February 11). An album Faster Than The Speed Of Night is due in April.

ROMAN HOLIDAY have signed a fine Records and Zomba Music and their first single 'Stand By' is released this week. The single is available as a double pack (J 31) for a limited edition of 10,000 and after that as a single record (JIVE 31). The A side was produced by Peter Collins. LONG AWAITED new album from Pink Floyd is The Final Cut (SHPF 1983) released on March 21 by EMI. Selected cuts feature the 3D sound technique Holophonics and the album, which began as a Wall sound track, now contains all new material.
INTERNATIONAL

Presents

UB40

'Live'

FEB 18th 1983

At All Good Record Shops

All seats bookable through Virgin Records

LP DEP 4
Top 100 Singles

RECORD BUSINESS

February 14 1983

1. 61 DOWN UNDER
   M-Eastwood EPIC A109 1980 CBS

2. 62 TOO SHY
   Kool & the Gang (12) EMI 5359 EM

3. 63 SIGN OF THE TIMES
   Billie Jean STIFF FRY(I) I7 147 CBS

4. 64 CHANGE
   Tears for Fears MERCURY IDEA 411 POLYGRAM

5. 65 ELECTRIC AVENUE
   Deees Pees (17) RAC

6. 76 WHAM RAP! (ENJOY WHAT YOU DO)
   WHAM INNERNATION VIVA 113 244 CBS

7. 77 UP WHERE WE BELONG
   Joe Cocker & Jennifer Warnes ISLAND WIP 683 JOE

8. 86 SWEET DREAMS (ARE MADE OF THIS)
   Eurythmics RCA DA(T) 2 RCA

9. 95 IN THE NAME OF LOVE
   Shona Red Prelude PR 131 2909 CBS

10. 98 ALL THE LOVE IN THE WORLD
    Dionne Warwick Arista ARISTA (12) 507 POLYGRAM

11. 100 MELBA MOORE
    Capitol (12) CL 272 EMI

12. 101 AMERICA
    Capitol (12) 507 POLYGRAM

13. 102 KOOL & THE GANG
    Capitol (12) 507 POLYGRAM

14. 103 THE PRICE OF ADMISSION
    Stiff Little Fingers CHRIS AIDAN CHS 257 POLYGRAM

15. 104 THE MODERN WORLD
    Marillion EMI (12) EMI 5362 EMI

16. 105 TIME (CLOCK OF THE HEART)
    Culture Club Virgin EMI (12) 581112 CBS

17. 106 A WINTER'S TALE
    David Essex PolyGram 127 POLYGRAM

18. 107 SHADOWS OF THE NIGHT
    Pat Benatar CHRIS AIDAN CHS 257 POLYGRAM

19. 108 PASSION KILLER
    One of the Judas READER'S DIGEST I7 167 CBS

20. 109 JOHN WAYNE
    John Wayne PolyGram 127 POLYGRAM

21. 110 AIN'T NOBODY HERE BUT US CHICKENS
    Stargarz EPC A1301 CBS

22. 111 BE MINE TONIGHT
    Aisha's Boys Capitol (12) 101 POLYGRAM

23. 112 THE BITTEREST PILL I EVER HAD TO SWALLOW
    Marillion PolyGram 581 POLYGRAM

24. 113 YOUNG GUNS (GO FOR IT)
    Wham INNERNATION VIVA 113 2766 CBS

25. 114 GASOLINE ALLEY
    Elvira Brooks A&M AM 806 CBS

26. 115 (SEXUAL) HEALING
    Marvin Gaye Capitol (12) 2655 CBS

27. 116 A SOUTHERN DEATH CULT
    Jupp and His Friends POLYGRAM

28. 117 DROP THE PILOT
    Joan Armatrading A&M 53006 CBS

29. 118 FOOL FOR YOUR LOVE/SO CLOSE
    Diana Ross Capitol CL 277 M

30. 119 WHISTLING HEIGHTS
    Kate Bush EMI 67279
FIVE YEARS all but two weeks ago, Record Business was launched. The predominant issues in the music industry were the import of parallel imports — troubling to record companies — and disquiet over ever increasing price-cutting — which worried the trade.

The import product was finally stamped out by a court by court settlements last year, but price cutting is still with us, along with fewer independent record dealers than ever before.

Out of the major players in the record industry since March 8, 1978 has been an economic recession of a severity not seen since the 1930s which might have been on its way before the current Conservative Government came to power, but has been made deeper and longer lasting by a monetary policy that has thrown millions out of work.

Home taping? Well, since it all began back in the early '60s and '70s, and there was no one who would have tackled a different industry at that time, the industry is reaping a whirlwind that could have been a gentle breeze to be snuffed out in its infancy if the counteracting industry had got around to tackling it sooner.

Losing through back issues of RB is an interesting, although largely repetitive business.

Hardly surprisingly, chart hyping in its various forms bears its ugly head at regular intervals throughout the period of this magazine's existence.

Just as RB was launched there was a Daily Mirror hyping scandal that accused record companies of paying housewives to do a little 'impact marketing' for pin money.

If only things had stayed that simple.

Since then, John Fruin and David Abraham and his Smurfs were top of the charthypers in 1980, and then there was the marathon Performing Right Tribunal which has taken an eternity of time to get its findings reversed.

At the end of 1979, RB editor Brian Mulligan wrote a perceptive end-of-decade look at the state of the record business, which opened: "The record industry enters the '80s in a parlous state. The easy road to growth is blocked by decreasing volume, escalating costs and the twin spectres of home taping and organised piracy."

He threw in the way the record industry fails to present a serious image of the business community, where its credibility is continually sabotaged by hyping scandals, and predicted that it would be 'after-led' companies like Island, Virgin and Chrysalis, unencumbered by pressing and distribution overheads, that would survive the economic strictures best.

Over 40s

Among Mulligan's other pointers was a hint to record companies to start developing music for the over-40s.

Lo and behold, Barry Manilow has become the single most popular singer with the older set. Julio Iglesias has had a tremendous year. Why must we always have the answer to these volume-grabbers? In contrast to EMI LRD's bold and bullish predictions for the year, higher management decided it was time to close the division, with the loss of many jobs, shortly after the launch of its own ambitious Cobra label. Then came the amalgamation of the Liberty-UAA company within the walls of Manchester Square, followed by the nation's 'Greatest Record Company' but in retrospect management made the right decisions and lastly the British companies have become a major profit centre once again, although with severely restricted horizons.

Around the same time, ironically, EMI's new French rival Decca was sold to Rael and the record company hived off to PolyGram — which has since made a new profit centre out of the seemingly moribund operation. The move was closely followed by the death of autocratic Decca founder Sir Edward Lewis... some said of a broken heart.

Throughout the 1979 the BPI was building up its case for a levy on blank tape, and although counterfeited cassettes can be found on many a market stall throughout the land, the pirates have never been allowed to get the kind of grip on the business that the non-EEC pirates have put on the movie business.

Publishing changes

For the music publishers the business is also changing fast. 1982 saw a rash of litigation between writers and their publishers which threatened to tear the heart out of the business.

First Gilbert O'Sullivan sued MAM for the return of his copyrights — as well as masters — because he claimed he had signed unfair contracts when starting out in the business.

The case was swiftly followed by Sting suing Virgin Music for similar reasons. This was settled out of court but another trial is looming between Elton John and Dick James Music which could occupy headlines well into 1983.

Who could have predicted five years ago that the music publishing community would be reduced to the giant factories of CBS, EMI and PolyGram plus a few indies, and that even counterfeited cassettes could be found on many a market stall throughout the land, the pirates have never been allowed to get the kind of grip on the business that the non-EEC pirates have put on the movie business.

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Five Years of News — sees some problems which should have been sniffed out

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While album sales continued to decline throughout the five years of RB's existence, pre-recorded cassette figures proved to be an attractive purchase.

While albums struggled, singles held up remarkably well. First there was the disco boom — largely a 45s market, to be followed by a great number of 12-inch releases and the rapid growth of the indie market, which has always been singles-led mainly because small labels rarely have the budget to go straight into album production.

The major TV merchandising companies, Ronco, K-Tel and Warwick were reaching the peaks of their power around the turn of the decade, and were later to invent the 'two-for-the-price-of-one package to keep volume up. The phenomenon of two albums on the market through different companies but with duplicated tracks began to appear, and when both Ronco and K-Tel's managing directors split away from their firms to head their own ventures in mid '82, it was clear that the '80s had become an undignified scramble.

Colin Ashby's TV Records has already come close to being the first casualty and a further shake-out in the business is inevitable.

In between worrying about accounting bottom lines, the industry found time to fight a number of gruelling battles.

There was the marathon Performing Right Tribunal called to decide whether or not the ILR radio network should pay royalty to the trade.

The importing community was championed by Warren Goldberg who took his case to the European Court before losing and being faced, not only with the collapse of the non-EEC parallel import, but a swingeing costs and damages claim.

Organised record piracy was a long-running story but by skilful use of the High Court, the BPI's anti-piracy unit made a name for itself, and although counterfeited cassettes can be found on many a market stall throughout the land, the pirates have never been allowed to get the kind of grip on the business that the non-EEC pirates have put on the movie business.

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Broadcasting changes

In 1981, as in the previous year, the Recorded Music Industry Association had to fight yet another round of cuts, which saw the number of radio listings reduced by 17 percent. The Association's response was predictable: "The record companies and the industry have to represent their case for increased airplay.

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Which industry pundit would have gone out on a limb and prophesied the demise of the record company? Only the most naive of those involved in the music business could have envisaged the rise of the independent record company market into a tribalised, faction-ridden pop world in which the independent labels have the monopoly on new sounds and ideas, leaving the majors to pick up the pieces.

Pressure of space has forced this writer to skat over many odd ideas and quirky stories. Island's 1-1+1 cassettes, RCA's one-sided singles, Malcolm McLaren's cassette-only singles, Virgin's video boxes, and the ironic discovery of a chart-hyping 'mole' at the BMRB, to name but a few. It's a shame RB will not be around to keep readers in touch with the independent view of the news as it happens.
THE TAPE LEVY SEMINAR

Anti-tape levy lobby blames inefficiencies of record industry

Last week the industry got together under the auspices of the National Music Council of Great Britain to debate that: "Private recording of music is: (a) a major factor in the malaise of the record industry, (b) has serious repercussions throughout the music business, (c) is unfair to the contributor, and (d) is detrimental to the listener." PAUL CAMPBELL was there to weigh up the pros and cons.

NOBODY REALLY expected seven speakers with firm viewpoints and interests to resolve the thorny problem of the blank tape levy but at least it aired all the relevant points once again.

The music industry, represented by PolyGram copyright expert Michael Kuhn, WEA chairman Charles Levison and Musician's Union general secretary John Morton did their best to prove that legally there was every reason why there should be a levy.

They faced Clive Thorne, a solicitor representing the Tape Manufacturers' Association, journalist Barry Fox, retailer Tony Martin of Tonal Records, and head of the National Consumer Council consumer policy unit Maurice Healy - who argued that it was unjustified for a number of reasons.

Fox, for instance, argued that the record industry did not deserve the proceeds from such a levy because it amounted to a subsidy of its inefficiencies. He once supported the idea of a levy but had changed his mind "Due to the staggering ineptitude of the people calling for the levy".

He challenged BPI figures on the losses and wondered why the industry had not tried to get across the fact that home taping was immoral, rather than illegal. He accused the industry of rejecting a workable spoiler system theory in the mid-'70s.

Tony Martin refuted the suggestion that home taping was causing massive losses in the industry. It was certainly responsible for some, he argued, but not all and home taping was something the companies would have to live with.

His main argument was that records were an outdated form of entertainment, boring besides things like video and computers which not only eat up the available disposable income of the consumer but his time as well.

Maurice Healy argued that the levy or royalty was a tax imposed by the Government and the industry case did not warrant this.

He said that the current law, which made taping your own records illegal, was "lunatic" and the availability of music should become more free not less.

Once a record had been bought by a consumer it was his to dispose of as he pleased, he argued, and since a payment was made for broadcast this should also fall in public domain.

Clive Thorne suggested that there was insufficient evidence to link blank tape sales and lost record sales. He accused the industry of all but ignoring technical advances in cassette tape and continuing to emphasise disc over tape.

To recover £305 million - the BPI estimate of lost sales - there would, he said, have to be £6 levy on a C90.

A member of the audience mentioned that with half-a-million home computers now in use there was for the first time a major non-music use for cassette.

Both Michael Kuhn and Charles Levison spoke of the historical nature of copyright law which in Kuhn's words existed to 'strike a balance between commerce and art'. This, he said, has always been recognised in English law.

"The Japanese did not invest millions of yen to make machines for recording letters to Australia, they did it to copy the excellent Western-produced software which they are incapable of matching. They are using our musical resources to feed through their circuits."

Levison emphasised that the BPI was asking for a royalty, not a levy or tax, and that the case was supported by many people. "We are not just talking about a small, unloved body of record companies but all creative minds involved in music," he said.

He challenged that the opposition had not produced one argument against the justice of a royalty. He said that the spoiler system was a Luddite approach - denying new technology whereas a system which gave fair compensation for those losing money was justified. It was only fair that the compensation should come from the blank tape manufacturers.

John Morton said that the nature of creative endeavour was always that there was a link between the provider and user of the material. Home taping had broken the link between the creator of music and its market.

"We need to bring the legal procedures into line with the technology. It is a unique problem to the record industry that our whole artifact can be duplicated exactly," he said.

He said that the record industry was a highly speculative one and unless profits are predictable there will be fewer sessions for musicians and fewer signings.

Home taping is, he said, an unfair exploitation of the performer's work.

Once the panel had finished it was thrown over to the audience, most of whom it must be said were diehard music industry people with an interest in seeing a royalty (levy) imposed.

Stephen James, of DJM Records and Dick James Music, said that he was surprised that the panel had not included a music publisher since the non-performing writer was the worst hit by home taping.

In answer to one questioner who had criticised the record industry for not taking the problem seriously enough Levison admitted that there was some truth in the accusation.

"Perhaps we haven't taken it seriously enough. We have a valuable product which is valued all over the world and we have a responsibility to ensure that the Government takes it seriously," said Levison.

Perhaps the most chilling contribution came from a man from the BBC who warned that should a levy be imposed the Corporation would certainly be in the queue for part of the proceeds.
GEORGE CLINTON
ATOMIC DOG
9min. 23secs.
Extended version
Now available only on this new
3 track 12” single

+ MAN’S BEST FRIEND
+ ATOMIC DOG
(Instrumental version)

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The Capitol album and cassette
COMPUTER GAMES
featuring
ATOMIC DOG
LOOPZILLA
MAN’S BEST FRIEND
MORE BOUNCE
TO THE OUNCE

GEORGE CLINTON
ATOMIC DOG
CL.280

The Capitol album and cassette
COMPUTER GAMES
featuring
ATOMIC DOG
LOOPZILLA
MAN’S BEST FRIEND
MORE BOUNCE
TO THE OUNCE

Disco Top 50

1. 11
LAST NIGHT A D.J. SAVED MY LIFE
TO KEEP A ROUND OF NEW YORK CITY 1 PT
2. 12
HOLD ME TIGHTER IN THE RAIN
BILLY BRITCH CBS CL.280 CBS
3. 5
NATURE BOY
CENTRAL LINE MERCURY 199 CBS
4. 4
ROCK THE BOAT
FOREST CBS #1(13)163 CBS
5. 3
BILLIE JEAN
MICHAEL JACKSON EPIC #1(13)3084 CBS
6. 8
REACH UP
TONY O’LEARY TMT TMT(1) 2 IDS

NEW 1
YOU CAN’T HIDE YOUR LOVE
DAVID JOSEPH ISLAND #10 101 CBS
NEW 1
BABY, COME TO ME
PATTI AUSTIN & JAMES INGRAM #1(13)18006(1) WEA

93 2
GROOVIN’ (THAT’S WHAT WE RE DOING)
S O S BAND TABU TBU #1(13)3130 CBS
10. 3
THE HARDER THEY COME
ROCKIES VENGE #1(13)1686 CBS
11. 4
WHAM RAP! (ENJOY WHAT YOU DO)
WHAM! INNER VISION #1(13)2442 CBS

NEW 1
OUTSTANDING
GAP BAND TOTAL EXPERIENCE TMT(1) 001 POLYGRAM
13. 5
HAVEN’T BEEN FUNKED ENOUGH
PARADISE/EXCELLENT TMT(1) 1 CBS
14. 6
LOOKING FOR THE PERFECT BEAT
EMPIRE #1(13)2927 CBS
15. 7
LET’S STAY TOGETHER
BOBBY M #1(13)2442 RCA
16. 8
JOY
BAND AKA #1(13)2935 CBS
17. 9
MIND UP TONIGHT
MELISSA MORE AE Capitol (12) LC.272 EMIR
18. 10
FALL IN LOVE WITH ME
EARTH WIND & FIRE CBS #1(13)2927 CBS
19. 11
RIDE ON THE RHYTHM
HIM DOUGA ARISTA #1(13)617 POLYGRAM
20. 12
ELECTRIC AVENUE
EDS EWS #1(13)2927 RCA
21. 13
THE CHINESE WAY
LEVEL 41 POLYDOR #1(13)638 POLYGRAM
22. 14
PHONE HOME
JOHNNY CHINGAS CBS #1(13)3121 CBS
23. 15
LET’S DO IT
KADENZA PT#(12) 281 PT
24. 16
HIP HOP BE STOP (DON’T STOP)
MARATHON #1(12) IMPORT

NEW 1
GARDEN PARTY
MEZZOFOTE STEINAR STE(12) 1205 PINNACLE

26. 17
BEGIN THE NIGHT
GEORGE CLINTON CAPITOL (12) LC.280 EMIR
27. 18
GET ON UP
JAZZY DEE & LAURIE LAURIE (10) 101 RCA
28. 19
PRINCE WARNER BROS #1(13)2927 CBS
29. 20
ALL I WANT IS YOU
STARRSHINE (PRERUDE) IMPORT

NEW 1
GET LOOSE
EVELYN KING #1(13)2927 RCA
NEW 1
STEPPIN’ OUT
CLODGY RYGEL #1(13)2927 RCA
32. 21
I JUST GOT TO HAVE YOU
KASHIF ARISTA IMPORT
NEW 1
WIRED FOR GAMES
C-NAME IMPORT

34. 22
MIRDA ROCK
REGGIE SHINN & TECHNOFUNK SUGARHILL SKEL 121 PT
35. 23
BUFFALO GALS
MACKLEMORE CHARISMA MALACOC(1) 1121 POLYGRAM
36. 24
YOU ARE
LIONEL RICHIE #1(13)2927 RCA
37. 25
FALLING
BIZ MIDAS MID 2 PT
38. 26
BE MINETONIGHT/
AND YOU KNOW THAT
JAMAICAN SALT SOUL #1 101 RCA
39. 27
I AM SOMEBODY
GLEN JONES #1(13)2927 RCA
40. 28
ASHWEWA ARA
KABALAJA RED FLAME #121 CARTEL
41. 29
GIVE ME THE FUNK
CHARADES (BRUNSWICK 2224) IMPORT
42. 30
IN THE NAME OF LOVE
SHARON REDD #1(13)2927 CBS
43. 31
DO IT ANYWAY YOU WANNA
CASHMERE (PHILLY WORLD PWR 2009) IMPORT
44. 32
YOU CAN’T RUN FROM LOVE
MAXINE SINGLETON (M CONNECTION TAS 2905) IMPORT
45. 33
THIS MUST BE THE NIGHT
C HRIS RIGGINS RECORD SHACK SOKO 3
46. 34
SCORPIO
BRANDMASTERS ELEMENTS (SUGARHILL SHL) 118 PT
47. 35
MY LOVE IS WAITING
MARCIA GAYE CBS #1(13)3046R CBS
48. 36
WEEKEND
CLASS ACTION (SLEEPING BAG SLX) IMPORT
49. 37
THE BEAT GOES ON
DOIT FEATURING CARLO HALL ARISTA (12) 1241 POLYGRAM
50. 38
GIRL I LIKE THE WAY YOU MOVE
STONE CARRERE CAR(1) 291 RCA

Compiled for Record Business by MBF.
Compiled for Record Business by MRIB.

CHERRY RED RECORDS

ANNOUNCE THEIR

SLEEPING BEAUTIES
CAMPAIGN

From Feb 1 to Feb 28 only

10% OFF

Following the success of the No 1 Indie album PILLOWS & PRAYERS, Cherry Red Records introduce their 'Sleeping Beauties' campaign – offering you the following Albums, Cassettes and 12" Singles at a 10% reduced dealer price

MARC BOLAN
E RED 20 YOU SCARE ME TO DEATH
KEVIN COYNE
B RED 21 POINTING THE FINGER
B RED 30 POLITICZ
QUENTIN CRISP
D RED 1 AN EVENING WITH QUENTIN CRISP
DEAD KENNEDYS
B RED 10 FREEDOM FOR ROTTING VEGETABLES
EYELESS IN GAZA
B RED 13 PHOTOGRAPHS AS MEMORIES
B RED 46 CALLED IN FETUS (inc. 12" B RED 48 12" single)
B RED 46 DRUMMING THE BEATING HEART
FELT
3 RED 25 CRUMBLING THE ANTISEPTIC BEAUTY
JOHN'S CHILDREN
B RED 46 THE LEGENDARY ORGASM ALBUM
JOAN JETT & THE RUNAWAYS
LAKER 1 I LOVE PLAYING WITH FIRE
THOMAS LEER
E RED 26 CONTRADICTIONS
12 CHERRY 24 FOUR MOVEMENTS
12 CHERRY 52 ALL ABOUT YOU
THE MISUNDERSTOOD
B RED 42 BEFORE THE DREAM DIED
THE MONOCROME SET
B RED 34 ELIGIBLE BACHELORS
THE NIGHTINGALES
B RED 39 PICKS ON PURPOSE
12 CHERRY 44 JOHN PEELED SESSION EP
NEU
B RED 37 BLACK FOREST GATEAU
THE PASSAGE
B RED 29 GENERATIONS
12 CHERRY 38 TABOOS
12 CHERRY 35 XYO
12 CHERRY 35 WAVE
TRACEY THORN
M RED 35 A DISTANT SHORE

VARIOUS
D RED 3 BURNING AMBITIONS (A HISTORY OF PUNK)
PIPE 2 MINIATURES
BEN WATT with ROBERT WYATT
12 CHERRY 36 SUMMER INTO WINTER
" CASSETTES (FOR CASSETTES CAT. NO. PREFIX WITH A "C")
12" SINGLES PREFIXED BY "12".

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PINNACLE HOUSE, 1 OATHOUSE WAY, ORPINGTON KENT BR6 3JZ

0689 73144
**Y Records—creativity & attention to detail**

THE STORY of Y is one of comings and goings, many a differing style collaborating on several different projects and most of all, a family atmosphere. Head Y person is Dick ‘Disc’ O’Dell who says: "I wish there were a lot more companies like us — all it takes is a little care and attention."

The other caring people at Y Records are Mark Ellerby, Linda Nevill, Stephanie Fancy and Anne Clark. They are based in a second-floor office in London's Shepherds Bush and have been involved with the label since March 1980 when Y was a project built around The Pop Group and The Situps. By August, both bands had left. "They thought they would be successful on a major label, says O'Dell. "Unfortunately, they weren't."

The next wave of Y creativity came with Pigbag, Shriekback, Maximum Joy, and Pulsallama. It was Pigbag who started the ball rolling with the tenacious 'Papa's Got A Brand New Pigbag', released in May 1981 and subsequently appearing in every RB indie chart for the next 52 weeks. Their first album, Dr Joy, and Pulsallama. It was Pigbag who

This move ties in with a decision to concentrate Y's resources on three acts — Pigbag, Shriekback and Pulsallama, therefore giving everyone a better opportunity to achieve the difficult task of making talented people into stars. With this intense, direct approach, O'Dell hopes the public will be able to relate to Y Records more easily.

The girls now have a permanent line-up of seven and take themselves a lot more seriously.

In 1983, Y Records has recently completed a few slight adjustments to the overall policy, and Dick O'Dell is now optimistic about both his financial and artistic status. He is happier with the recent switch in distribution from Rough Trade to IDS. "We have been working with them for two years and sometimes it is just better to go for a change anyway," he says.

**News in Brief**

Arthur Brown back with synth

FAVOURITE '60s eccentric Arthur Brown is back on the scene again recording for new indie label Remote Records. Since his one major hit 'Fire' in 1967, he was involved in many innovative projects before retiring to become a carpenter in Texas.

The comeback is marked by an album called Requiem (REM 101) released this week with a strong emphasis on the synthesiser sound. It features one ex-Beach Boy, Sterling Smith, and an ex-Eagle, Randy Meisner and is available through the distributors Making Waves. Contact Danny Martin, Making Waves, 10 Southwick Mews, London W2 1JG. Telephone 01-262 7377.

SMALL WONDER Records are back in action for the first time in 18 months with two forthcoming releases. This week sees an EP of four tracks entitled 'They're Got It All Wrong' (SMALL 27) by Anthrax, followed by a single by new singer Camera Obscura. Small Wonder is distributed by Rough Trade and the cartel.

**Criminal Damage Records** has just completed a new deal under which they will be licensed to IKF and distributed by Stage One. The first two signings are Twisted Nerve and Stunt Kites.

**FLICKNIFE RECORDS** is to release an EP called 'Your Last Chance' (FLS 214) by Hawkwind & Co on February 11. It will be distributed by Pinnacle and promoted by press advertisements and window streamers.

**Independent Labels**

Dealers are reporting that the expected turn-around in the sales of singles and albums is now firmly entrenched in the 1983 indie scene and looks likely, with the possible exception of Mute album releases, to favour singles heavily against albums for some time. Indications of the singles surge are particularly evident with the current top five singles, all with national chart credentials, who are all amassing very large sales nationwide.

Dealer concern over the Combat 84 single continues and seems to have halted the potential top ten status it may have achieved had dealers unanimously backed it. On a more positive note, many retailers are still looking forward to the innovative Cherry Red catalogue price-reduction scheme. Some are, however, slightly concerned at the development of the catalogue operation, particularly welcome at such a traditionally slow time of year, is not receiving immediate support from Pinnacle as distributors, who may be experiencing difficulties due to the healthy demand for the strong items on offer.

Set to join the latest reggae offering from Greensleeves (Wailing Souls 'Inchpinchers') in the album chart is their next consecutive release (GREL 17), 'The Yellow, The Purple & The Inchpinchers') in the album chart is

**Indie Albums**

**NEWSMAKERS**

1 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE Rx Of Rival Indies Borderline SDL 8
2 PILLOW AND PRAYERS For Africa From Cherry Ref ZRED 41
3 MANY CONCERNED YOUNG YOU Young本当 Of Wonder World WYI 6
4 HAPPY TIMES, 1 & 2 DIED Subhumanos Spiderling SDL 1
5 ROUGH TRADE ROUGH TRADE ROUGH TRADE ROUGH ROUGH TRADE SDL 9
6 UPBEAT! AFRICAN YARD Stupid Stupid SL 9
7 A PART OF AMERICA THEREIN Rough Trade Anthems LP 11
8 VOICE OF A GENERATION Into Future Party Factory FACTORY 16
9 NIGHT PEOPLE, NO SURVIVORS SICK BOY, UK C felt SLP 14
10 SUBTLE A SHORE Tracey Thom Cherry Red ORDER 16
11 THE BEDROOM ALBUM John Weirimo Logo LOGO
12 A BROKEN FRAME Condope Mute MUTE 13
13 SCIENTISTS ENCOUNTERS PAC-MAN Maniac Greensleeves GREL 46
14 CITY BABY ATTACKED BY RATS O.H. Mc Flay LP 12
15 LIVE AT SHEPHERDON (Acute Ace NED 1
16 ALIGHT DETECTOR VOLUME One Vol 6 Jacs 2718865
17 IN THE FLAT FIELD Babashoo CAD 4D 13
18 CHRIST THE ALBUM Cross Cross BOOJU 13
19 RED ROUGE Rough ROUGES Rough ROUGIES Rough ROUGIES
20 BONUS THUNDER Scion Pratesi
21 SPIDERLEGS PILLOWS AND PRAYERS Various Cherry Red
22 SUFFERING POSSIBLE / INCHPINCHERS Wailing Souls Greensleeves
23 CITY BABY ATTACKED BY RATS Rough Trade Rough TRADE
24 SHRIEKBACK — INCHPINCHERS Wailing Souls Greensleeves
25 THE NEW ALBUM BY JOHN CLAY CLAYLP 4
26 A BROKEN FRAME Condope Mute MUTE 13
27 STUMM 9
28 A BROKEN FRAME Condope Mute MUTE 13
29 THE BEDROOM ALBUM John Weirimo Logo LOGO
30 THE BEDROOM ALBUM John Weirimo Logo LOGO

**RECORD BUSINESS** February 14, 1983
## Twelve Inchers

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<td>LAST NIGHT A DJ SAVED MY LIFE</td>
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<td>NO STOPPIN’ THAT ROCKIN’ SANTA CLAUS</td>
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**Disco Dealer**

**Reggae Twelves**

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**Disco Albums**

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**RECORD BUSINESS** February 14, 1983
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**RECORDBUSINESS February 14 1983**
## Add Ons

**BEACON**
- **A LIST**
  - CHRISTIAN CHINESE
  - HIT PICK
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - SCOTTISH GEM
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - PHONE HOME CHER
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - NEXT WEEK'S #1

**BRMB**
- **A LIST**
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - ALL NIGHT COVERDANCE CROSS
  - SHIP TO SHORE CHIN OR DIJON
  - YOURS DIONNE WARWICK
  - TOMORROW'S JUST ANOTHER DAY MADNESS
  - THE CHERISH WAY LEVEL 42
  - TOMORROW'S JUST ANOTHER DAY MADNESS
  - NARRATOR I'M IN A STRAIN

**CAPITAL**
- **A LIST**
  - TOMORROW'S JUST ANOTHER DAY MADNESS
  - CLUMBER
  - HANK'S BLACK MARLIN
  - PHONE HOME JAMIE CHAPPELL
  - SCOTTISH GEM JOHN MITCHELL
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**CBO**
- **HIT PICK**
  - I WANT YOU BILLY PRESTON
  - WE'RE GONNA WIN BILLY PRESTON
  - SHE MEANS NOTHING PHIL EVERLY
  - ELETRONIC:"HIT PICK"

**CENTRE**
- **A LIST**
  - LONDON GIRLS CHAD & DAVE
  - INSIDE LEONORA & ALAY
  - LOOK LIKE LOVE HILTON WISHART
  - WE'RE GONNA WIN BILLY PRESTON
  - TOMORROW'S JUST ANOTHER DAY MADNESS
  - HE MEANS NOTHING PHIL EVERLY
  - I WANT YOU BILLY PRESTON

**CITY**
- **HIT PICK**
  - YOURS DIONNE WARWICK
  - THE WOMAN IN ME DONNA SUMMER
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - Heart's on Fire BILLY PRESTON
  - HEART'S ON FIRE BILLY PRESTON

**CLYDE**
- **CURRENT CHOOSE**
  - GENETIC ENGINEERING OMD

**DEVON**
- **HIT PICK**
  - SHIP TO SHORE CHIN OR BURGH
  - YOURS DIONNE WARWICK
  - WE'RE GONNA WIN BILLY PRESTON
  - TUNNEL OF LOVE FUN BOY THREE

**DOWNTOWN**
- **A LIST**
  - WAVES BALLAD
  - I WANNA TAKE YOU HOME DAVINA STARR
  -淚I WANT YOU BILLY PRESTON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - HEART OF THE NIGHT JUICE NEWTON
  - GENETIC ENGINEERING OMD
  - ORIGINS

**ESSEX**
- **HIT PICK**
  - BEST IN THE WEST CHAKA KHAN
  - SHIP TO SHORE CHIN OR DIJON
  - YOURS DIONNE WARWICK
  - HEART OF THE NIGHT JUICE NEWTON
  - GENETIC ENGINEERING OMD
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**FORTH**
- **A LIST**
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**PENNINE**
- **A LIST**
  - DEAR OH ANGELE BILLY FURY
  - NATIVE/ROCKY ROAD
  - TAKE THE BALANCE IIII
  - LOVE ME LIKE I DOO SHEENA EASTON
  - YOURS DIONNE WARWICK
  - TAKE THE BALANCE IIII

**HALLAM**
- **HIT PICK**
  - REACH FOR COMPARISONS
  - TUNE"S" COMPARISONS
  - YOURS DIONNE WARWICK
  - SHIP TO SHORE CHIN OR DIJON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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**HEREWARD**
- **A LIST**
  - CHRISTIAN CHINESE
  - 1999 PRINCE
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - TOMORROW'S JUST ANOTHER DAY MADNESS
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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**LUXEMBOURG**
- **A LIST**
  - DROP THE PILOT JUAN ARMADORINO
  - SCATTERLINGS OF AFRICA JULUKA
  - POWER PLAYS
  - WAVES BALLAD
  - I WANT YOU BILLY PRESTON
  - TOMORROW'S JUST ANOTHER DAY MADNESS

**MORAY FIRTH**
- **HIT PICK**
  - YOURS DIONNE WARWICK
  - WE'RE GONNA WIN BILLY PRESTON
  - SHE MEANS NOTHING PHIL EVERLY
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**OTTAWA**
- **HIT PICK**
  - YOURS DIONNE WARWICK
  - THE WOMAN IN ME DONNA SUMMER
  - WE'RE GONNA WIN BILLY PRESTON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
  - I WANT YOU BILLY PRESTON

**CYCLE**
- **HIT PICK**
  - YOURS DIONNE WARWICK
  - WE'RE GONNA WIN BILLY PRESTON
  - I WANT YOU BILLY PRESTON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**MERICA**
- **A LIST**
  - BARRY COME TO ME PATRICK AUSTIN
  - WE'RE GONNA WIN BILLY PRESTON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**MANX**
- **HIT PICK**
  - EVERYTHING I WANT, EVERYTHING I HAVE LARRY CLAYTON
  - I WANT YOU BILLY PRESTON
  - YOURS DIONNE WARWICK
  - SHE MEANS NOTHING PHIL EVERLY
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**NEW SEVEN**
- **A LIST**
  - AMERICAN DREAM DOWNHEATED
  - WAVES BALLAD
  - I WANT YOU BILLY PRESTON
  - YOURS DIONNE WARWICK
  - WE'RE GONNA WIN BILLY PRESTON
  - YOURS DIONNE WARWICK

**NORTH SOUND**
- **A LIST**
  - FUGUE OF THE BROOM SOLO PRIEST
  - PURELY NATUREBALL
  - SOUL AND INSPIRATION SHOWADDYADDY
  - ON THE WINGS OF LOVE JEFFREY OSBOURNE
  - COMMUNICATION SPANDAU BALLET
  - BROTHER BRIGHT CAVA CAVA
  - DOLLAR BARGAIN DOLLAR BARGAIN

**ORWELL/SAXON**
- **A LIST**
  - I WANT MAN MAN
  - I WANT YOU BILLY PRESTON
  - YOURS DIONNE WARWICK
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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**TEES**
- **A LIST**
  - YOURS DIONNE WARWICK
  - YOURS DIONNE WARWICK
  - YOURS DIONNE WARWICK
  - ORANGE BAND
  - SHIP TO SHORE CHIN OR BURGH
  - YOURS DIONNE WARWICK
  - YOURS DIONNE WARWICK

**THAMES VALLEY**
- **A LIST**
  - BODY AMERICA
  - WAVE BACK CHIN OR BURGH
  - LOOK LIKE LOVE HILTON WISHART
  - LOVE ME LIKE I DOO SHEENA EASTON
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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**TRENT**
- **HIT PICK**
  - Hang On To Your Heart MADONNA
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**WEST**
- **HIT PICK**
  - GAY BLUEBELLE
  - WE'RE GONNA WIN BILLY PRESTON
  - YOURS DIONNE WARWICK
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**WILSHIRE**
- **A LIST**
  - BANJO SHOT CHIN OR BURGH
  - I WANT YOU BILLY PRESTON
  - YOURS DIONNE WARWICK
  - SHOW ME THE WAY JUICE NEWTON
  - YOURS DIONNE WARWICK
  - TOTAL LOVE BREAKDOWN BONNIE TYLER

**WEST SOUND**
- **A LIST**
  - TOTAL LOVE BREAKDOWN BONNIE TYLER
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**WYVERN**
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Little Heroes: witty

LITTLE RICHARD: Ooh! My Soul (Charly CR 30216) Prod: not credited.
Charly has licensed a clutch of cuts from the Vee Jay catalogue and produced very nearly the definitive Little Richard collection. A total of 18 songs include the raw power of 'Lawdy Miss Clawdy', 'Glippin and Slidin', 'The Girl Can't Help It' and 'Short Fat Fanny' among the classics. Twenty years on, few have forgotten that voice, but many will not just how good his big, soul and jazz-steeped base was for its time.

DON McLEAN: Dominion Recorded Live (EMI DOM 82) Prod: Don McLean.
On this, his latest double album, McLean is responsible for two of the finest efforts of the singer-songwriter boom - 'Vincent' and 'American Pie'. Recorded at London's Dominion Theatre using what is termed a 'rock 'n' roll orchestra', what cannot really be described as anything more than an insipid bunch of session musicians, McLean runs through what is virtually a history of the American popular song without ever raising the excitement quotient above lukewarm.

JOURNEY: Frontiers (CBS 25261) Prod: Mike Stone/Kevin Elson.
It is no secret that CBS would dearly love to break Journey in the UK. After all the band has released 10 albums and the last issue Escaped did sell over four million in America alone. The problem is that with the band - and continued in the next few months.

EARTH WIND & FIRE: Powerlight (CBS 25120) Prod: Maurice White
Anyone expecting major innovations in the E&W sound will be sorely disappointed, but then nobody would. With its twelfth album the band is firmly in the groove that has made it one of the top bands in the world. UK acceptance has been building gradually and reached a peak last year with six sell-out nights at Wembley Arena. Critics called the show boring and pretentious but E&W extended their following. With a big marketing push from CBS that could well be reflected in a chart position.

JIMI HENDRIX: The Singles Album (Polydor PODV6)
Over 12 years after his death, the Hendrix legend continues to be regularly fuelled by reissues of past material, not all of it worthy of the man at his best. In any, but may be a last hopeful effort to extract some mileage from the man's back-catalogue, this LP assembles a mixed bag of 45s, B-sides, and even a one-sided release which formed part of a Hendrix boxed set. The winners are obviously such titles as 'Hey Joe', 'Purple Haze', 'The Wind Cries Mary', 'All Along The Watchtower' and 'Voodoo Chile', but Hendrix collectors will already have them anyway.

CARL WILSON: Youngblood (Caribou CRB 25225) Prod: Jeff Baxter.
This is Carl Wilson of the Beach Boys fame. That must be said because the particular brand of pomp rock he has chosen to perform for his second solo outing owes nothing to that most creative band of the '60s. Producer is 'Spykx' Stieber of Steely Dan and Doobies.

Slyvester Stallone's latest movie is graced with a Jerry Goldsmith score and possible MOR hit single 'It's A Long Road'. The latter is sung by Dan Hill - 'Sometimes When We Touch' - while Goldsmith has an Oscar to his credit.

THE LITTLE HEROES: Play By Numbers (EMC 3424) Prod: Dave Marett/AUSTRAILIAN CRAWL; Sons Of Beaches (EMC 3423) Prod: Mike Chapman.
E&M's Australian hopefuls. The Little Heroes stand the best chance of following Men At Work's success. They do cut into the charts with a modern brand of witty, musical, typified by 'Melbourne's Just Not New York'. The playful title of the AC album and the significance of Mike Chapman as producer cannot hide the fact that Sons Of Beaches is pretty hard going. It lacks the spark that would make it vital.

ANNABEL LAMB: Once Bitten (A&M AMH 68555) Prod: Wally Brill
Lightly, gently, wryly, attractive, accessible and original ideas, the musicantly Ms Lamb makes an immediate debut, which could well attract as much attention as Joan Armatrading's early work. She is a singer of high class and an equally talented keyboard player who writes songs with a disturbingly personal edge to them that rarely fall into the trap of being drippy self-pitying. She has surrounded herself with top sidemen and the production is crisp and clean. Definitely one to watch.

DON McLEAN: Dominion Recorded Live (EMI DOM 82) Prod: Don McLean.
On this, his latest double album, McLean is responsible for two of the finest efforts of the singer-songwriter boom - 'Vincent' and 'American Pie'. Recorded at London's Dominion Theatre using what is termed a 'rock 'n' roll orchestra', what cannot really be described as anything more than an insipid bunch of session musicians, McLean runs through what is virtually a history of the American popular song without ever raising the excitement quotient above lukewarm.

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It is no secret that CBS would dearly love to break Journey in the UK. After all the band has released 10 albums and the last issue Escaped did sell over four million in America alone. The problem is that with the band - and
### Records Business February 14 1983

### Bestsellers

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### TV Guide

**Albums Scheduled for TV Advertising**

**NATIONAL**
- **NATIONAL** Now 1 week
- **VANILLA INN** Now 1 week
- **INSTRUMENTAL MINI** Now 1 week

**LONDON**
- **LIONEL RICHIE** Now 1 week
- **JOHN LENNON** Now 1 week
- **MINIPOPS 2** Now 1 week

**GRANADA**
- **LIONEL RICHIE** Now 1 week
- **INSTRUMENTAL MINI** Now 1 week

**SCOTTISH**
- **LIONEL RICHIE** Now 1 week
- **THE JOHN LENNON COLLECTION** Now 1 week

**TSW**
- **LIONEL RICHIE** Now 1 week
- **THE JOHN LENNON COLLECTION** Now 1 week

**TYNE TEES**
- **LIONEL RICHIE** Now 1 week
- **THE JOHN LENNON COLLECTION** Now 1 week

**YORKSHIRE**
- **LIONEL RICHIE** Now 1 week
- **THE JOHN LENNON COLLECTION** Now 1 week

**Prices show are dealer prices except on certain TV products. Where two prices are shown, the first is for LP. The second cassette.**

2 Platinum disc (300,000 sales)
- Gold disc (100,000 sales)
- Silver disc (60,000 sales)
SINGLES

RECORD OF THE WEEK

ARTHUR'S MINIONS - Five And A Cassette (Zambi ICL 1503)
Stunning R&B from Anglo-American ensemble about to break. A brilliant soul song which fully justifies the acres of newsprint devoted to their music over the last five years. For this the present group is reinforced by guest appearances from all of its departed members to exciting effect, especially the gospel influence detectable from its former leader. Ironically their most commercial offering ever, this should have no trouble whatsoever in reaching the top ten.

CHART CERTS

SPANDAU BALLET - Communication (Reformation CHS 2666)
Under the steady influence of producers Joely and Swain, Spandau Ballet have cut out the self-indulgent frills which threatened to submerge them. 'Communication' is a fair example of the new Ballet style, a very direct and simple song executed with no little flair. Top 20 cert.

DONNA SUMMER - The Woman In Me (Warner Bros U 9983)
Right from Donna's sensuous half-whispered intro into this pent-up ballad holds the interest, threatening several times to explode by always staying under control. Ms Summer turns in a fine vocal and Quincy Jones's production is simply masterful. Subversive and addictive.

PIGBAG - Hit The 'O' Deck (Y 101)
Pigbag's first vocal offering doesn't pack as much punch as its earlier efforts despite the usual high dosage of bass 'n' brass. It's very repetitive but rather run of the mill.

DETROIT SPINNERS - I'll Be Around (Atlantic A 9691)
An American top three hit some ten years ago which inexplicably missed out here at last.

DONNA SUMMER - I Feel Love (Warner Bros U 9983)
An American hit which perfectly captures the sentiments of the song and the rhythm. Crossover is a foregone conclusion.

CENTREFOLD - Feelin' Good (EMI America 19368)
'Outstanding' is a lovely infectious piece of laid-back pop with some intricate vocals and relentless rhythm. Crossover is a forgone conclusion.

METROPOLITAN BOROUGH OF SEFTON: LIBRARIES AND ARTS SERVICES DEPARTMENT

Tenders are invited for the provision of a video tape/record/cassette hire service at the Atkinson Library, Lord Street, Southport, PR9 1DJ.

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U.K. TOUR
Feb 14th: NEWCASTLE UNDER LYMME Tiffany's
15th: CANTERBURY University
16th: KEELE University
17th: NOTTINGHAM Palais
22nd: CHIPPENHAM GoldDiggers
23rd: MANCHESTER Hacienda
24th: LIVERPOOL University
25th: NEWCASTLE University
27th: EDINBURGH University
28th: GLASGOW Tiffany's
Mar 2nd: LEICESTER Polytechnic
3rd: DUNSTABLE Queensway Hall
4th: BRISTOL University Anson Rooms
5th: LONDON Dominion*
7th: BOURNEMOUTH Town Hall
8th: PORTSMOUTH Southsea Gaiety
11th: BIRMINGHAM Aston University
12th: LOUGHBOROUGH University

Guests at all shows are LAUREL AND HARDY... "The Pop Up Toasters"

*London Dominion with Special Guests: THE FRANK CHICKENS

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