

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 6-7; Album chart, 21; New Singles, 23; New Albums, 16; Airplay guide, 18-19; Retailing, 5; Small Labels, 11.

May 19, 1980 VOLUME THREE Number Nine

60p



BEN FINDON, the man behind the hits of the Dooleys and the Nolan Sisters, collects his Ivor Novello Award as the Songwriter of the Year from Yul Brynner. Looking on is Bill Cochran, secretary of the British Academy of Songwriters Composers and Authors.

Our Price to buy Harlequin

ALTHOUGH THE official announcement is unlikely to be made before the beginning of June, the takeover of the Harlequin retail chain by Our Price Records is imminent.

Last week both sides confirmed that extensive talks had taken place and that negotiations were well advanced. Speculation that Harlequin, the UK's largest privately owned retail chain with 45 outlets, was up for sale has been rife in recent months. It is thought that the chain will be valued at around £1.5 million.

OPR director Mike Isaacs told *RB*: "Negotiations are progressing nicely and we expect them to be completed very shortly."

Harlequin was founded 19 years ago by Laurie Kreiger when he opened his first shop in a basement in Soho's Berwick Street. It grew steadily, but gained its greatest momentum when it took over Pye's Soho Record chain of 14 stores in 1973. At its peak, Harlequin sold records in over 65 outlets, most of them in prime High Street locations, including two on opposite sides of London's Oxford Street. However, in recent years the combined effects of discounting on margins plus the heavy increases in rates and rents have resulted in the chain being trimmed down to its present size.

Whether all the Harlequin shops are involved in the Our Price deal is not clear at this stage, but it is thought likely

that some of the stores which are run by Kreiger's son Paul may be excluded. It is also being rumoured that some sites may be converted into betting shops.

Our Price, despite its aggressive cut-price selling, remains a company that does not court publicity, but it is widely believed in the industry that Mecca money was behind its establishment four years ago. At present Our Price consists of 17 shops, based in Central London and the Home Counties. Earlier this year it took over the Cloud 7 chain of four shops.

Aggressive marketing plan for new MOR label

A NEW approach to MOR marketing is promoted by Celebrity Records, due for launch in this summer with a batch of three mid-price albums by top entertainers.

Celebrity has been formed as an offshoot of Pendulum Records by marketing and sales man Mike Ashwell, a&r director Chris Harding and international director Gavin Dare with Pendulum men Jim Beech and Johnny Stirling also involved. Pressing and distribution will be through Pye.

The first three releases will be out between June 13 and July 6 priced at £3.49 and carry a 35 percent dealer margin. They are *While The Feeling's Good* (ACLP 001) by Vince Hill, *Heart Strings* by Bert Weedon (ACLP 002) and *Showstoppers* (ACLP 003) by Harry Secombe which features two duets with Delme Bryn Jones.

Another three albums are due for later in the summer, and all the records will comprise new material.

Mike Ashwell told *RB*: "We want to give Celebrity a strong identity so that MOR buyers will be tempted back into

record shops and ask for 'the new one on Celebrity'. At the moment there is a strong antipathy from middle-aged people to entering disc stores.

"We will also be promoting our records heavily through national papers



like *The News Of The World* and *Radio Times*, while the artists themselves will be selling copies at concerts and summer seasons. There is also a possibility of a mail order operation."

Chris Harding, a top MOR producer, added: "The artists are right behind us. Many of them are fed up with the sort of deals being offered by the major companies, which often amounted to a total lack of interest. We are aiming at the largely untapped adult contemporary market."

New Granada show takes RB chart

RB's Singles Chart is to feature on Granada TV's *Fun Factory*, which begins a 14-week run on May 31st in the Saturday morning network slot (10.30 - 12.30) recently vacated by *Titmas*.

Produced by Sandy Ross, the show will have the high music content that is now the norm for Saturday children's shows, including at least one live band, videos and personal appearances.

Each week the *Fun Factory* will present the new *RB* Top 10 and feature action from the whole Top 100. It will be looking for new bands - some without record deals - and good acts from farther down the charts.

Imports take toll on sales

BRITAIN'S SLUGGISH album sales took another serious dip in the first quarter of 1980 - as did the previously buoyant singles market. Overall, business at £51.8 million was down by 12.2 percent on 1979.

BPI analysts say turnover for the period should have been £69 million if it was to remain on a par with last year, but in the event, it was 25 percent short of the target. Singles deliveries are running at the equivalent annual rate of 85 million unit compared with 96 million, while LPs have declined from a mid-1978 peak of 86 million to an annual rate of 72 million. Cassettes stay steady at 23.8 million units. The BPI estimates imports make up 20 percent of the LP market.

Singles sales to the trade were worth £12.2 million, down by 18.2 percent, while deliveries of 19.6 million copies were cut by 16 percent. Disastrous though the figures are, it has to be remembered that the first half of 1979 was particularly strong for singles business. Tape sales were down by 1.5 percent to £9.9 million.

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HANK MARVIN, Brian Bennett and Bruce Welch together with lawyer **David Franks** sign the contract that takes **The Shadows** to Polydor after 20 years with **EMI**. In the back row is the Polydor contingent (left to right) **Ratnam Bala, Clive Fisher, Tony Morris** and **Jim Cook** with **Shadows** manager **Brian Good**. The deal is for one album a year for three years, with the first due in September to coincide with a nationwide tour.

EMI factory back to work

PRESSING AND distribution staff at EMI Hayes returned to normal working last Wednesday without any settlement being reached over their claim for a 25 percent wage increase.

Unions had been operating a work to rule until May 8 when all labour was withdrawn after management said that on-site workers unwilling to co-operate with outside contractors would not be paid.

Novellos for Batt & Geldof

BOOMTOWN RATS leader **Bob Geldof** and composer-producer **Mike Batt** each won two sections in the annual **Ivor Novello Awards**, presented to the country's top writers and publishers.

"I Don't Like Mondays", published by **Sewer Fish Hits/Zomba**, was named **Best Pop Song** and also picked up the award for **Best British Lyric**. **Batt** scored with "Caravan", published by **April Music/ibex**, in the **Best Film Song** section and with "Bright Eyes" (April/Warship Productions), the **Most Performed Work**. "Bright Eyes" also took the **Best Selling A-Side** award for **CBS**.

Other awards were: **Best Song** - "Logical Song" by **Rick Davies** and **Roger Hodgson** (Rondor Music); **Best Radio or TV Theme** - "Name Dummies" by **Geoffrey Burgen** (J&W Chester/Edition Hansen); **Best Instrumental or Pop Orchestral Work** - **War Of The Worlds** by **Jeff Wayne** (April/Jeff Wayne Music/Leeds Music); **International Hit** - "We Don't Talk Anymore" by **Alan Tarney** (ATV Music); **Best British Musical** - **Songbook** by **Monty Norman** and **Julian Meade** (ATV Music); **Outstanding Services to British Music** - **Sir Robert Mayer**; **Songwriter of the Year** - **Ben Findon**.

RISING COSTS have resulted in the prices of **Staff Records** rising from **June 1**. The rrp of singles increases from **96p** to **£1.15**. EPs move from **£1.05** to **£1.40** and 12-inch singles from **£1.49** to **£1.70**. Dealer margins remain at 33 percent.

Needletime tribunal to report in mid-June

THE COMMERCIAL radio stations' bid for a big reduction in the needletime payments they make to the PPL ended last Tuesday at the Performing Right Tribunal after almost six months of evidence gathering and some spirited closing speeches.

The £500,000 hearing, which began on November 19 last year, has taken millions of words of evidence. The Tribunal is likely to make its findings public in mid-June.

In his winding-up remarks, the PPL (Public Performance Ltd) QC **David Calcutt** stressed there had been no complaint from the ILR stations until recently on the level of their needletime payments, which currently stand at seven percent of net advertising

revenue.

The stations want a one percent royalty. "Sound recordings provide first class programme material at a cost which was almost derisory because PPL, like almost everybody else involved in the early days of commercial radio, knew that initial profits would be low. A sliding scale was evolved, and despite their dependence on records, AIRC (Association of Independent Radio Contractors) had much larger payments to make, such as the IBA secondary rental," said Calcutt.

He admitted that the BBC pays less per hour of broadcast discs than the ILR network but said the comparison was not justifiable, and he accused the AIRC of saying: "First of all, you should not share in our prosperity even though it is your property we need in order to be prosperous."

"Secondly, although we play your records for our purposes, because airplay may help your sales, you therefore should not charge. And thirdly although you are a commercial enterprise, and although no previous reference had occurred to anyone, the BBC's PPL payments should be a base comparison."

For the AIRC, **Andrew Bateson QC** hit back: "Record companies, you are told, are suffering acutely at the moment. This is not something you should take into account. It seems a little hard that ILR companies should pay for the costs of musical production and promotion by the record companies."

"Are records important to the ILR stations - yes. Essential - no. The nature of the loyalty created to the ILR network is far deeper, more significant and widely-based than the records of these record companies could even begin to show. Airplay is of considerable advantage to the record companies."

paid.

John Murray, union convenor explained: "After the full stoppage we reluctantly decided to return to work last Wednesday so that meetings to discuss our claim could be organised between the EMI management and district unions."

According to the unions, EMI is at present offering 13 percent linked to agreements on productivity and manning levels. But the unions are refusing to discuss a productivity deal until the annual wage claim has been settled.

A spokesman for EMI said: "The industrial action has obviously been damaging. But we welcome the unions' decision to negotiate via the correct dispute procedure." He added that some single release schedules had been affected.

The industrial action has had little effect as deliveries have been handled by outside contractors and pressings have been farmed out.

Pressing plants form Assn

THE FIRST steps towards the formation of a record manufacturer's association were taken at an MCPS-inspired meeting last week, where priority was given to drawing up a code of practice for the manufacturing side of the record industry.

The meeting took place in the light of recent legal action taken by the BPI against record pressers who had been involved in making bootleg discs.

Representatives of 18 UK pressing plants attended the meeting at London's Royal Festival Hall - almost every independent factory in the country - and a steering committee was set up under the chairmanship of **Damont's Monty Presky** to look into possibilities for greater co-operation between the manufacturers and official bodies like the MCPS and the BPI on the record piracy front.

With Presky on the committee are **Peter Lynton** (Lynton), **Ray Young** (PR Records), **Nick Rose** (Sound

Manufacturing, Hayes Ltd), **Mr. A.W. Lipinski** (Statetune Ltd), **Mr. A.C. Batchelor** (Tam Studios) and **Eddie Chilver** (WEA Manufacturing).

They are due to meet over the next month and report back to another general meeting on findings and suggestions for future joint industry discussions.

Said Presky after the meeting: "There is very great concern throughout the independent manufacturing side of the business that they could be violating copyright regulations that are beyond their control. The whole legal side of our business is a grey area and by drawing up a code of conduct, and I hope becoming affiliated in some way with the BPI, we are trying to cut down on piracy."

The meeting also unanimously passed a resolution condemning home taping as 'detrimental to the interests of everybody engaged in the music industry.'

Letters

A BRIEF note to congratulate you on your excellent article "Time To Find A New Audience" in the latest Record Business.

This most comprehensive and thought-provoking and consequently contains many truths. The obvious question arises - why hasn't anyone thought of it before? **HOUGHTON HUGHES, Managing Director Music World, New Zealand**

WE WERE pleased to notice your article in Record Business recently on increased sales. We run a service for Devon firms and social clubs that includes the supply of pre-recorded albums and tapes and appreciate that it takes a small amount of trade from the local retailer. However, we argue the majority of our sales are to the public who would not normally purchase records if not tempted by our three-weekly record lists.

A considerable amount of back catalogue and middle of the road albums have been sold, at higher profits for ourselves, many at a similar time to another of the particular artist's albums being advertised on TV. We feel if companies advertised artists rather than particular albums or a brand of music rather than a compilation album, they would feel more profit through increased sales across the catalogue, rather than high sales on one particular low profit album. The advertising could be in the press over a longer period of time rather than on the radio over a couple of weeks. **S.J.E. FOSTER, South West Record Club, Bideford, N. Devon**

THE FRONT page article entitled "NBRG launches direct mail TV arm" in the May 5 issue of Record Business, which contains the following sentence:

"... There have been previous attempts to sell records direct to consumers through TV advertising - the most recent being a Byrds album by CBS and a Nana Mouskouri package from PolyGram - but this has not been a notably successful enterprise..."

For your information, in 1977/78 the PolyGram direct marketing company, Britannia Music Co. was one of the first to use television to promote a direct sale record album. By means of 2 minute commercials the campaign featured a Philips double album by Nana Mouskouri and was so successful that, for the first time in British music history, a TV direct response album went gold. **MARY JENNINGS, Public Relations Manager, PolyGram Leisure W1**

Stop Press Portuguese Imports

AT PRESS time it was learnt that the Appeal Court had reversed the recent High Court decision to grant Polydor an injunction preventing Simons Records from importing Portuguese copies of **Bob Dylan LP Spiritus Having Flom**. Polydor was refused leave to appeal.

Full details will be given next week.

MULLINGS

AMONG THE contenders for the breakfast-time TV franchise is Goodmorning Ltd., whose list of directors and consultants contains many familiar names. Chiefly Goodmorning is a collaboration between **Chrysalis** and **MAM**, which between them own 73 percent of the shares and have made available loan capital of £3.2 million and £2.2 million respectively. Deputy chairman is **Chris Wright** and the directors include **George Martin**, **Terry Ellis**, **Ned Sherrin**, **Tim Rice**, **Terry Connolly**, **Bill Smith** and **Michael Balin**, with **Sir Joseph Lockwood** listed as a consultant... incidentally, although Lockwood is well past retiring age, the former EMI chairman remains as active as ever - his latest industry involvement being with the BPI sub-committee trying to persuade the government to impose a levy on blank tape. A figure of £2 is being proposed, we hear, which sounds like a bit of wishful thinking... as revealed here some weeks ago, **The Shadows** duly signed for Polydor last week, but only on a group contract, with individual deals not concluded...

RECENT AMERICAN visitors reporting strong buzzes over there that EMI Records final resting place, in a manner of speaking, may not be with **Thorn**. And intriguingly **Neil Portnow**, boss of **20th Century Records**, has been telling *Variety* that 20th's takeover of EMI's entertainment interests "has not happened yet"... back in London, **Lord Delfont** has been telling the *Evening Standard* that "a number of offers have been made for several parts of the leisure division and it is possible we will accept if the price is right"... meanwhile, **Thorn** is proceeding with familiarisation and integration procedures - last week pubaffairs chief **Bob Hart** and planning director **Roger Stubbs**, with chief exec **Ken East** on hand, made a presentation about the Music Group to 100 senior **Thorn** executives... formerly with RCA and then Polydor International in Hamburg, **Graham Hayson** now ensconced as audio manager in the W.H. Smith-Doubleday mail order company Book Club Associates... from Liberty United, Rak label manager **Paul Minnett** moves on to Freeman's, WEA's advertising agency, with **Graham Baker**, ex-Decca replacing him... **Marcia Hines**, the black American thrush who has become an exceedingly big name in Australia, is on her way to these shores to promote her **Logo** album and single revival of 'Save The Last Dance' and among those who are showing interest in her career is **Peter Lister Todd**, Sky's mainman. While here she will do some recording, probably under **Dave Mackay's** supervision... more news from Down Under is that **Robert Stigwood** and **Rupert Murdoch** have formed R&R Films to fund Aussie movies...

POLYGRAM'S NEW top man in America, **Harvey Schein** in London last week for huddles with the local brass... Epic presguy **Johnny Black** has a short story *The Ebb* published in this month's edition of *Penthouse* - and there's lots more where that came from, including a novel... also on the pr front, the sharper-eyed among our hipper readers might have noticed **Nigel**, the Dick from the Stiff Press Office (as he signs his compliments slips) playing bass in **Jonah Lewie's** somewhat hairless backing band on *TOTP*, where, to his considerable embarrassment, he had to sign two autographs... as a result of extensive Europromotion work, **Chiswick** claiming sales of 150,000 copies for **Rocky Sharp's Rama Lama** album... **Tourists** 'I Only Want To Be With You' hit the *Billboard* chart at 87...

LINDA JARDIM, the female voice on the Buggles' 'Video' single about to become a radio star in her own right with the unlikely vehicle of 'Energy In Northampton', a jingle produced by the Northampton Development Corporation. **John Peel** is reckoned to love it, so it has true crossover potential. Recorded in the same vein as 'Luton Airport', a trend could be in prospect. Look out for 'Fabulous Accrington' and 'Surfing In Sunderland'... publishers **Heath Levy** about to launch their own label... in the absence of a soundtrack LP, **Chrysalis** saying little about **Leo Sayer's** latest music venture, lyrics and music used in the movie *The Missing Link*, a cartoon reputedly on the darker side of blue, which Chrysalis describes as "naughty"... All, to coin a phrase, will be revealed at the Cannes Filmfest preview... written in eight days by **Michael Moorcock**, Virgin Books publishing *The Great Rock 'n' Roll Swindle* which is 'a genuine and hilarious attack on today's music business, often taking off where the film only begins to take vitriolic aim' (it sez in the blurb).

RECORD BUSINESS

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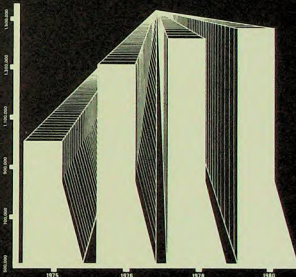
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Deals

ADDITIONAL DISTRIBUTION through Pinnacle has been arranged by the Double D label for the first Sweat single, 'Why'd Ya Have to Lie'. The single has been showing in the RB Aipley Guide. Primary distribution is through Pyc and the Tandem sales force.

"Because it is so difficult promoting new acts, I am trying to ensure that the record gets as much coverage as possible in the maximum number of shops," commented label chief Dave Dee.

PRECISIONVIDEO has added a fourth line to its distributed range of pre-recorded video tapes.

Latest company to sign with Precision Video in VideoView and the initial release comprises the first video language courses. Enidella Hello World each course consists of 10 lessons on one 90-minute tape. An instructional booklet is supplied. RRP is £39.95. French and English are the first two courses. Spanish, German and Italian will follow.

Besides VideoView, Precision also distributes material from the catalogue of Electric Picture Palace, Deran Films, IPC Video and Mountain Films plus 3M blank tapes.

CARLIN MUSIC has signed a publishing deal for the Donna Summer and Quincy Jones catalogues. Other recent Carlin signings include Ronnie Dio, April Wine, US group Red Rider and Peter Gunn.



FORMER RED Noise and Be Bop Deluxe guitarist Bill Nelson launches his own label—Coteaux Records, which will be operated in conjunction with his management company Arnakata.

Pictured left to right: Alan James, who will handle radio and TV promotion, Lloyd Beiny and Mark Rye, of Arnakata, Bill Nelson, seated, and Mike Dolan, Arnakata.

With distribution through Spartan, first release will be the Nelson single 'Do You Dream In Colour' (COQ 1), out on May 23rd and backed by an extensive promotion. Nelsons' first LP in two years—titled *Quit Dreaming And Get On The Beam*—will be released by the label in the near future.

LONDON BAND The Expressors have signed to WEA Records. Their debut single 'Hey Girl' (K18246) will be released on May 23rd. A UK tour is scheduled.

UK wins Gibsong '80

GIBSONG '80, the Gibraltar song contest revived under new organisers after a four-year lapse, was won by English singer Mike Redway with his own song 'She's The Lady Casanova Won't Forget', Lyrics were by Michael Lax. The first prize was £2,000.

Runner up, by a narrow margin, was 'Volvers', a Spanish entry, sung by Joe Pallas and written by William Gomez. Third placed song was 'If And When', sung by Hazel Dean, and written by Norman Newell and Cyril Orndel. This song also won an award for the best English lyrics. Judges were Edmundo Ross, Terry Brown (Pudgy), Jimmy Kennedy, Ray Coleman (*Melody Maker*) and Fiona Kennedy.

Merchandising

Whitesnake LP promo campaign

MAJOR CAMPAIGNS are being run by Liberty-United Records to support new albums from Whitesnake and the Vapors, both released last week.

The Whitesnake LP *Ready An'* will be backed by advertising space in the music consumer press, nationwide window displays and fly-posting in major cities. The band began a major UK tour in June.

The promotion for the Vapors debut LP *New Clear Days* will feature music press advertising and up to 300 window and in-store displays. A new single is scheduled for June release.

ADVERTISING HAS been booked in Black Echoes, Black Music and Sounds to support releases on Virgin Records of the new *Gladiators* LP entitled *Gladiators* (N2161) on May 30th.

VIRGIN RECORDS has lined up a series of campaigns for major LP releases over the next two months. The first 10,000 copies of Human League's second album *Travolta*, out on May 23rd, the Records' *Crashes* due for June 6th and *The Immediate Story* compilation scheduled for June 13th, will all sell at £3.99 as well as the first 2,000 Devo cassettes of the new album *Freedom of Choice*. And as part of the extensive push for the Sex Pistols *The Great Rock 'N' Roll Swindle* album on June 6th, the company is giving away Michael Moorcock's newspaper-style book of the same name with the first 25,000 copies and selling the first 15,000 copies of the album and 10,000 cassettes at £3.99.

HOTEL RECORDS—the independent label set up recently by former Decca head *decca* Frank Rogers and distributed by Spartan—has signed a promotion deal with fashion clothing manufacturers Aitch.

Hotel signing the Columbia Brothers, whose first single 'All Shook Up' (ROOM 1) is picking up heavy airplay, will have their logo featured on a new range of jackets being launched by Aitch. The duo will also be featured in a national advertising campaign being run by Aitch later this year.

THE MAY 23rd release of the Beat's debut album on its own Go Feet label, available through Arista Records, *I Just Can't Stop It* (BEAT 001, cassette TCBT 001) will be supported by a major marketing push.

Widespread trade and consumer advertising, quad crown posters and 750 window displays featuring a beat girl cut-out are all planned, while the band is on tour from May 24th to June 25th.

Ins & Outs

JOE COLQUHOUN, who joined the Orlake factory three months ago, as commercial manager has been appointed to the board of the independent pressing company. Colquhoun was previously national sales manager at Phonogram.

AC&M RECORDS' marketing and *decca* director have been appointed to the board of the company.

decca director Mike Noble joined AC&M and has been associated with Joan Armatrading and Police as well as the development of the UK artist roster both domestically and internationally. Marketing director John Cobelli joined the company in 1976 as marketing manager having previously been general manager of Bronze Records.

BILL TANSLEY, for the last three years general manager of D&J Arlon Enterprises, has been appointed a director of the company.

STEVE JENKINS has rejoined Record Sales to head The Local Radio Company promoting to local and radio and co-ordinating the activities of eight local media promotional representatives. Meanwhile Paddy O'Connell and John Jakubowski, formerly at head office have returned to Scotland and Plymouth to cover local media and retail outlets and Sue Pearson, formerly with UA and Gordon Hughes, previously with Tape 1 have joined Record Sales at head office.

IN A series of internal changes, Virgin has appointed a new managing director for the export arm. Caroline Exports, created the post of general manager for the records division for the first time and re-structured the international department.

Caroline Exports re-shuffle has resulted in Adrian Rose's appointment as md. He was previously international sales director and has worked for the company since 1970. Also promoted is Dave Loader who becomes exports general manager. Meanwhile Caroline chairman Chris Stylianou takes up an additional position as a consultant to the Virgin group of companies.

At Record Records, Laurie Dunn, previously international manager, has become made international director and Lisa Anderson has replaced him. Steve Lewis, previously special projects man, has been appointed general manager of Virgin Records and Dave Martin formerly Virgin's art director takes up a similar position with Virgin Books.

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Drawbacks to that WEA scheme

AT LEAST WEA has now taken the plunge and done something about back catalogue prices. Applaud the initiative but question the *modus operandi*.

A reduced rrp coupled with the same dealer margin doesn't give the dealer any flexibility over his own pricing policies and is going to lead to all sorts of complications for wholesalers and over returns.

For example, an unnoticed faulty album could be bought at full price and on return would attract a refund at the after-three-months reduced price. I'm not at all happy with it.

I have long felt that record companies should keep "suggested" retail prices the same for each product category and give extra margin incentives for back

Observation Post

catalogue material.

This would leave the dealer to decide on the asking price while the customer has a sound guide, should he enquire. The dealer has the opportunity to balance his swings and roundabouts without feeling guilty about over-pricing (yes, some dealers do feel this).

WEA's motives appear to be in the right direction. But K-Tel's move to a 20 percent margin is a pure disaster. The only way a dealer can cope with that is to guarantee he has no leftovers, and to do that, I, for one, will be handling K-Tel product to special order only, and I'm considering maintaining the previous price-tag.

MARTIN ANSCOMBE

Wholesale & Import Round-up

BONAPARTE RECORDS director, Steve Melhuish, said last week that the company did not intend to file a defence against BPI allegations that it has been handling bootleg and counterfeit records.

The London wholesaler and retailer appeared in the High Court at the end of April and gave undertakings not to sell or distribute bootleg and counterfeit recordings. A full hearing is scheduled for later this week.

Meanwhile, this week's special offers from **Lightning Records** include Jefferson Starship's *Freedom At Point Zero* at £2.75 trade, Blondie's *Parallel Lines* at £2.65, Rod Stewart's *Atlantic Crossing* at £2.35, Don Williams' *City Boy* at £2.35 and the Madness LP *One Step Beyond* at £2.60.

Among the May new releases from **IMS** are the LP *The Who*, a 1967 re-issue featuring such tracks as 'Boris The Spider' and 'I'm A Boy', *The Best Of*

Slade, *Painkiller* by Krokus, Charles Aznavour's *Autobiographie* and James Last's *Hamba, Hamba A Gogo*.

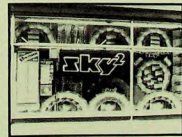
Leytonstone wholesaler **S. Golds** has added various new VCL pre-recorded cassettes to its video catalogue - among them the Boomtown Rats and Black Sabbath *In Concert*, dealer price £15.50 and retail price £25.46, and the film *Just A Gigolo* starring David Bowie, dealer price £19.41 and retail price £31.89. Golds has also added ties, scarfs and hats to its range of side-lines.

Balham's **Record Corner** has the albums *Gayle Adam* by Gayle Adams and *Rhythm Vision* by Mark Soskin in stock plus 12-inch singles by Aurra, Frank Hooker and Rhyze. All are on US import.

Swift Records in Sussex has stocks of the rock 'n' roll albums *Forever* by Gene Vincent, on Rolling Rock Records and *Gone Gone Gone* by Ray Campi on Rounder Records. Also at present available is the Teddy Riley jazz LP *Smile* on the Konti label.

New 3M cassettes

A RANGE of three new high quality Scotch audio cassettes has been launched by 3M - Scotch Ferric, Scotch Superferric and Scotch Chrome. C90's will retail at 99 pence, £1.49 and £2.04 respectively. The Scotch Ferric cassette has been specially designed for use in portable cassette recorders.



OUR PRICE Records in Charing Cross Road, London, devotes its window to Sky's new Ariola album *Sky 2*. The band is currently on a major UK tour.



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OUT THIS WEEK



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TV GUIDE

Albums to be advertised this week on television

ANGLIA

THEMES FOR DREAMS Various

K-Tel NE 1077

ATV

THEMES FOR DREAMS Various

K-Tel NE 1077

MAGIC REGGAE Various

K-Tel NE 1074

GOLDEN MELODIES Various

P-Tel ONE 105

HIS GREATEST LOVE SONGS Charles Aznavour

K-Tel NE 1078

GRANADA

GOOD MORNING AMERICA Various

K-Tel NE 1072

HAPPY DAYS Various

K-Tel NE 1076

GOLDEN MELODIES Various

K-Tel NE 1075

HEART TO HEART Ray Charles

Decca RAYTV 1

HTV

THEMES FOR DREAMS Various

K-Tel NE 1074

COUNTRY WELCOME Various

Warwick WW 5082

LONDON

CHAMPAGNE & ROSES Various

Polystar ROSTV 1

SCOTTISH

CHAMPAGNE & ROSES Various

Polystar ROSTV 1

TRIDENT

GOOD MORNING AMERICA Various

K-Tel NE 1072

HAPPY DAYS Various

K-Tel NE 1076

ULSTER

BY REQUEST Lena Marill

Ronco RTL 2046

WESTWARD

COUNTRY WELCOME Various

Warwick WW 5082

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = maximum radio play plus BBC's Top Of The Pops

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

Action Of The Week



BEAT

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Debut Use
★ 1	2	4	72 98 WHAT'S ANOTHER YEAR JOHNNY LOGAN	○ EPIC EPC 8572		C
2	1	10	53 68 GENO DEXY'S MIDNIGHT RUNNERS	○ PARLOPHONE R6033		E
★ 3	13	3	44 82 MIRROR IN THE BATHROOM BEAT	GO FEET FEET 2		F
★ 4	20	4	39 73 SHE'S OUT OF MY LIFE MICHAEL JACKSON	EPIC EPC 8384		C
★ 5	9	6	38 91 HOLD ON TO MY LOVE JIMMY RUFFIN	RSO 57		F
6	6	4	36 88 NO DOUBT ABOUT IT HOT CHOCOLATE	RAK/12RAK 310		E
7	3	5	32 77 COMING UP PAUL MCCARTNEY	PARLOPHONE R6035		E
★ 8	37	3	30 20 THEME FROM MASH MASH	CBS 8536		C
★ 9	68	2	29 73 OVER YOU ROXY MUSIC	POLYDOR POSP 93		F
10	10	5	24 76 THE GROOVE RODNEY FRANKLIN	CBS 8529/13 8529		C
11	11	5	23 86 I SHOULD A LOVED YA NARADA MICHAEL WALDEN	ATLANTIC K11413/K11413T		W
12	4	8	23 38 TOCCATA - VIVALDI SKY	ARIOLA ARO 300		A
13	7	4	22 3 THE GOLDEN YEARS (LIVE) (EP) MOTORHEAD	BRONZE BRO/12BRO 92		E
14	5	8	22 63 SILVER DREAM MACHINE (PART ONE) DAVID ESSEX	MERCURY BIKE 1		F
15	15	8	20 64 MY PERFECT COUSIN UNDERTONES	SIRE SIR 4038		W
16	18	7	19 60 DON'T MAKE WAVES NOLANS	EPIC EPC 8349		C
17	8	7	19 60 CALL ME BLONDIE	○ CHRYSALIS CHS 2414		F
★ 18	26	4	19 72 LET'S GO ROUND AGAIN PART 1 AVERAGE WHITE BAND	RC AAWB 1/12-1		R
★ 19	1	1	19 1 TEENAGE U.K. SUBS	GEM GEMS 30		R
20	14	9	18 32 CHECK OUT THE GROOVE BOBBY THURSTON	EPIC EPC 13 8348		C
21	17	5	18 72 FOOL FOR YOUR LOVING WHITESNAKE	UNITED ARTISTS BP 352		E
★ 22	1	1	18 54 DUCHESS GENESIS	CHARISMA CB 363		F
★ 23	28	5	17 23 POLICE AND THIEVES JUNIOR MURVIN	ISLAND WIP 6539		E
★ 24	25	5	17 78 JUST CAN'T GIVE YOU UP MYSTIC MERLIN	CAPITOL CL/12CL 16133		E
25	53	4	16 36 YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES JONA LEWIE	STIFF BUY 73		C
★ 26	1	1	16 23 WE ARE GLASS GARY NUMAN	BEGGARS BANQUET BEG 35		W
27	12	14	16 19 FOOD FOR THOUGHT UB40	GRADUATE GRAD 6		M
★ 28	35	3	16 22 THE BUCKET OF WATER SONG FOUR BUCKETEERS	CBS 8393		C
★ 29	33	4	15 41 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR	DE-LITE MER/MERX 9		F
30	22	6	15 71 THIS WORLD OF WATER NEW MUSIK	GTO GT 268		C
31	16	4	14 65 BREATHING KATE BUSH	EMI 5058		E
★ 32	45	3	13 83 PULLING MUSSELS (FROM THE SHELL) SQUEEZE	A&M AMS 7523		C
★ 33	40	3	13 59 NO SELF CONTROL PETER GABRIEL	CHARISMA CB 360		F
★ 34	50	3	12 67 BODY LANGUAGE DETROIT SPINNERS	ATLANTIC K11392/K11392T		W
35	30	6	14 22 A FOREST CURE	FICTION FICS/FICSX 10		F
★ 36	42	3	13 42 MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK	DINDISC DIN 15/15-10		C
★ 37	34	5	14 22 STARING AT THE RUDE BOYS RUTS	VIRGIN VS 327		C
38	23	4	14 3 THE GREATEST COCKNEY RIP-OFF COCKNEY REJECTS	ZONOPHONE 22		E
★ 39	48	3	11 68 LET'S GET SERIOUS JERMAINE JACKSON	MOTOWN TMG 1183		E
★ 40	60	3	12 36 MIDNIGHT DYNAMOS MATCHBOX	MAGNET MAG 169		A
41	43	2	9 69 CRYING DON McLEAN	EMI 5051		E
★ 42	52	4	13 * HOLIDAY 80 (DOUBLE SINGLE) HUMAN LEAGUE	VIRGIN SV 105		C
★ 43	1	1	11 34 BACK TOGETHER AGAIN ROBERTA FLACK FEATURING DONNY HATHAWAY	ATLANTIC K11481/K11481T		W
★ 44	1	1	9 48 FUNKYTOWN LIPPS INC.	CASABLANCA CAN 194		A
★ 45	1	1	10 14 RAT RACE - RUDE BUOYS OUTA JAIL SPECIALS	2 TONE CHS TTT 1		F
46	19	11	11 6 DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD	20TH CENTURY TC/CD 2443		R
47	29	7	9 40 TAKE GOOD CARE OF MY BABY SMOKIE	RAK 309		E
48	21	9	9 32 SEXY EYES DR.HOOK	CAPITOL CL/12CL 16127		E
49	31	9	9 4 WHEELS OF STEEL SAXON	CARRERE CAR 143		W
50	41	5	8 26 THE SEDUCTION (LOVE THEME) JAMES LAST BAND	POLYDOR PD 2071		F
51	32	8	9 6 WORK REST AND PLAY (EP) MADNESS	STIFF BUY 71		C
★ 52	1	1	9 * I'M FOREVER BLOWING BUBBLES COCKNEY REJECTS	ZONOPHONE 24		E
53	24	14	8 9 WORKING MY WAY BACK TO YOU - FORGIVE ME, GIRL DETROIT SPINNERS	○ ATLANTIC K11432		W
54	27	8	8 12 TALK OF THE TOWN PRETENDERS	REAL ARE 12		W
★ 55	1	1	7 28 I'M ALIVE ELECTRIC LIGHT ORCHESTRA	JET 179		C
56	38	11	7 4 NE-NE NA-NA NA-NU-NU BAD MANNERS	MAGNET MAG 164		A
★ 57	79	2	6 47 TWILIGHT ZONE - TWILIGHT TONE MANHATTAN TRANSFER	ATLANTIC K11478		W
★ 58	1	4	66 LITTLE JEANNIE ELTON JOHN	ROCKET XPRES 32		F
★ 59	72	3	6 31 PLATINUM BLONDE PRELUDE	EMI 5046		E
★ 60	64	3	5 15 RUDI GOT MARRIED LAUREL AITKEN & THE UNITONE	I-SPY SEE 6		F



JOAN ARMATRADING

ME _ MYSELF _ I

"ME MYSELF I" IS MORE THAN A NEW ALBUM
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A NEW FACET OF JOAN ARMATRADING'S MUSIC
AND FUSED IT WITH THE INSIGHT AND SENSITIVITY
WHICH HAVE BECOME HER HALLMARK
THE RESULT IS... UNIQUE

LIVE

- May 24 SOUTHAMPTON Gaumont
25 POOLE Arts Centre
27 LEICESTER De Montfort Hall
28 SOUTHPORT Theatre
29 BIRMINGHAM Odeon
30 BIRMINGHAM Odeon (Option)
June 1 NEWCASTLE City Hall
2 NEWCASTLE City Hall
3 EDINBURGH Odeon
5 ABERDEEN Capitol
6 GLASGOW Apollo
8 MANCHESTER Apollo
9 MANCHESTER Apollo
10 SHEFFIELD City Hall
12 BRIGHTON Centre
13 OXFORD New Theatre
14 COVENTRY Theatre
16 BRISTOL Colston Hall
17 LONDON Hammersmith Odeon
18 LONDON Hammersmith Odeon
19 LONDON Hammersmith Odeon

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AMLH 64809 CAM 64809



VIDEO

THE AUDIO-VISUAL exhibition at Wembley was disconcerting. In the middle of all those flashing lights and booming voices, there seemed more and more to be a stunning array of creative video.

The hardware was there all right: REW had a well-stocked stand, and BASF showed a range of incompatible machines, as available to any bemused High Street consumer. But disturbingly lacking was a tangible sign that people who are in a V to inform, instruct or sell, who have refined it in the political, effective medium, have moved to take advantage of video's extraordinary flexibility, cheapness and instantaneity.

Stand after stand seemed given over to slide presentations or (even duller) catalogues of slide programmes. Nowhere was there the slightest evidence that video's revolutionary technology is being grabbed for creative use.

This was almost as amazing as the significant absence at last year's Video Trades (also in the same dire venue) of the videocass, whose subsequent demonstration at Nord Media's Vid '80 conference in March promised much but didn't live up to promises in performance. (Teething troubles will surely be overcome, because the disc, when someone finally brings it in the right format, at the right price, is quite simply a vast breakthrough in communication, whose implications are only starting to be grasped.)

Nonetheless, what's available in the here and now of video is superb, highly cost-effective, portable, and instantly repeatable. That the old-fashioned slide package is still where thinking seems to have ossified isn't entertaining. Whoever gets in there with the superior quality of video is going to clean up, and a V will never be the same again. It was a baffling experience to see the equipment around but virtually no evidence of its actually being put to work.

The home video scene, meanwhile, continues to develop, though in spasms rather than a smooth upward curve. Philips confirms its intention to launch the 2020 in mid-June, at an rrp of £675; a version is already on sale in West Germany, and the Austrian factory is said to be producing 100,000 units a month. The model for Britain is mid-range; in about 18 months de luxe and budget versions will be available. The de luxe model will have interreference-free, freeze-frame capability, which will make it attractive in information retrieval (and thus eligible to be the A V choice). Thinking on video recorded programming for this new format (which is to surface amid heavy publicity) doesn't seem any too clear yet; talks are said to be in progress with, among others, IPC, about the possibility of putting two films on one cassette - a film on each of the flip-over sides.

This will certainly make pre-recorded programming interestingly cheaper, with a claimed cost per hour of only £2.30, and up to four hours per cassette (i.e. 8 hours in all) on each cassette.

CHARLES ROBINSON

THE DISCO CHART

Compiled by RB Research from returns from specialist disco-oriented shops.
(Bkts (thous) genre unless supplied by West Midlands DJ Pat Anthony) Disc RPM 17 wks.

Pos	Title	Wks	Label	RB Rating	Disc	BPM	17 wks
1	5	1	5	1	5	1	5
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21
22	22	22	22	22	22	22	22
23	23	23	23	23	23	23	23
24	24	24	24	24	24	24	24
25	25	25	25	25	25	25	25
26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27
28	28	28	28	28	28	28	28
29	29	29	29	29	29	29	29
30	30	30	30	30	30	30	30
31	31	31	31	31	31	31	31
32	32	32	32	32	32	32	32
33	33	33	33	33	33	33	33
34	34	34	34	34	34	34	34
35	35	35	35	35	35	35	35
36	36	36	36	36	36	36	36
37	37	37	37	37	37	37	37
38	38	38	38	38	38	38	38
39	39	39	39	39	39	39	39
40	40	40	40	40	40	40	40
41	41	41	41	41	41	41	41
42	42	42	42	42	42	42	42
43	43	43	43	43	43	43	43
44	44	44	44	44	44	44	44
45	45	45	45	45	45	45	45
46	46	46	46	46	46	46	46
47	47	47	47	47	47	47	47
48	48	48	48	48	48	48	48
49	49	49	49	49	49	49	49
50	50	50	50	50	50	50	50

Key To Singles Distibutors
 A-Pye B-One Stars CBS-D-Stage One E-EMI F-Phonetic G-Sparan & Rough Trade H-ABC Products J-Fresh
 K-Drele L-Ringtons M-Mercury N-N-Beat O-Grand Prix P-Pinnacle Q-Rough Trade R-ICA S-Selecta T-Graduate
 U-Ultra V-W-MEA X-Yardland Y-Z-Nude disc import

UK DISCO LPs

1	LET'S GET SERIOUS	Motown
2	NOW WE MAY BEGGY	Jammy Crawford
3	GREATEST HITS Royce Royce	Whitlock
4	THE WALL, Mike Jackson	Epico
5	THEY'RE UP IN THE NIGHT Brothers Johnson	Arista
6	YOU'LL NEVER KNOW Peter Dinklage	CBS
7	SKYLARKER: Crowder Washington Jr	Motown
8	AL... THE WAY YOU FEEL	CBS
9	MONSTER HERBIE	CBS
10	THE DANCE OF LIFE	Atlantic
11	YOU GOT WHAT IT TAKES	Atlantic
12	EVERY GENERATION Ronnie Laws	UA
13	GO TWO GO	Polydor
14	CLUB 347	Island
15	CLUB 347	Island

IMPORT LPs

1	LET ME SEE YOUR ANGEL	Columbia
2	ROBERTA FLACK vs. DONNY HATHAWAY	Atlantic
3	WIZARD ISLAND	Arista
4	THE GLOW OF LOVE Change	RFC
5	THE GLOW OF LOVE Change	RFC
6	1980'S B Express	US Columbia
7	THE MUD MUSICIAN LaSalle	Arista
8	SHADOWN'S BREWSTER	Arista
9	THE MUD MUSICIAN LaSalle	Arista
10	NYMAD Chicago Hamilton	Elektra
11	LOVE IS THE ANSWER	Phonetic
12	LORETTA LION SIMS	US Columbia
13	KWICK	EMI America
14	LOPPS INC Lites Inc	Casablanca
15	MASTERS OF THE HOUSE	Columbia
16	DREAM COME TRUE Earl Kurgan	Columbia
17	ONCE AGAIN Isaac Hayes	Polydor

Disco Dealer

TREMENDOUS ACROSS-THE-BOARD action on Roberta Flack and Donny Hathaway's 'Back Together Again' on Atlantic shows it straight into top 3 on its first week of sales. The highest new entry on the RB disco chart in recent times, the disc is even more amazing for having overtaken red-hot items like Freeze and Michael Jackson. On 12-inch sales alone it is actually number one, followed by Rodney Franklin, Freeze, Narada Michael Walden and Crown Heights Affair. The album Roberta Flack and Donny Hathaway's 'Back Together Again' is taken, holds its No. 2 position on the import album chart, but will probably cross over to the UK albums list next week.

The other big action of the week comes from the UK album chart, and Motown must be pleased to see Jermaine's *Let's Get Serious* enter the top 10 position, just as the artist sets foot in the UK. Possibly less expected, though, was that songstress Randy Crawford should be closely on Jermaine's heels with her Warner Bros *Note We May Begin* set. Imports sales on this prior to UK release were surprisingly sparse, although in fairness the importers only had about two weeks of grace before the British pressing arrived.

This week's batch of new arrivals on importers' shelves include Mark Soskin's *Rhythm Visions* (Prestige), which has stormed immediately into the import chart at 12; a hotly-toured epousely effort from Gayle Adams (Prelude); Glady's Knight's Ashford & Simpson-produced *Above Love* (US Columbia); *Atlantic Trance* from Ben E King (Atlantic); *Sunrise* by Jimmy Ruffin (RSO), which features his current top ten single; *Slick's Go For It* (Fantasy); and *Brazilian Love Affair* (Epic), the latest offering from George Duke.

New import singles showing some initial action are James Brown's 'Let The Funk Flow' (Polydor); 'I'm Ready' by Kano (Emergency); Jean Carré's 'Was It All It Was' (Phil Int); 'Dynamite' from import album chart-topper Stacy Lattisaw (Cotillion); Grover Washington Jr's 'Snake Eyes' (Motown) from his *Skykrater* set; and 'A Lover's Holiday' by Change (RFC), which is one of the highlights of their *The Glow Of Love* chart album. Dealers also expect big things from 'Do or Die' (ABC); *The Best* by Scotty from One Way featuring Al Hudson; and also an off-the-wall number by the oddy-named Baby O, titled 'In the Forest'. Label for this one is also apparently Baby O; sounds like an ultra-small US indie.

Singles bubbling just outside the 60: 'Are You Ready For Love' by Slave (Atlantic); 'Ready' by Scotty, a British Old Style (Warner Bros); 'Happy Feetin' by Shotgun (MCA); the Three Degrees' 'Starlight' (Arista); and the Temptations' 'Power' (Motown); and 'Shadow Dancing' by Ndugu & The Chocolate Jam Co (Epic). Not showing yet because nobody has it yet, but very eagerly awaited by London dealers, is 'Surface Noise' by Scratch, a British release on Freeze /Atmosfer lines. The disc is the first vinyl venture by the major London disco outlet Groove records, and will almost certainly be in circulation by the time this is read.

The successful publishers who listen to anything

WHEN YOU think about Bocu Music, you bring to mind a Swedish group called Abba or more recently, perhaps an Irish singer called Johnny Logan.

What you probably don't know about the successful publishing company is its current interest in the more esoteric end of the small labels business. But professional manager Howard Huntridge is determined to change all that.

Huntridge is from Doncaster, and still returns there every week after a heavy week's work in London's West End looking after the major catalogues the company now handles.

Keeping his ears open for new sounds, Huntridge has been auditioning bands in South Yorkshire and from his first batch of imports signed a group called BTP Folders and met a chap called Dave Moffitt who was intent on releasing a compilation album to be known as *Logical Steps* on his Future Earth Records.

The two got together and Bocu picked up publishing on eight of the 12 tracks on the album, which is now being distributed by Rough Trade and Spartan.

Then he met Aardvarc Records promoter Marcus Featherby and became interested in his band The Negatives. It later transpired that Featherby was also about to release a compilation album — this one to rejoice under the title *Bouquet Of Steel* (STEAL 2), — and again Bocu was able to get involved.

"We agreed to waive royalties on the album, something very rare for a publisher," said Huntridge, "with a view to signing the best of the bands to publishing deals. In the meantime we are promoting the album and hustling for a deal for the acts, without a financial axe to grind."

"However, we are not in the record business. We are still just publishers although we are helping to finance records in these particular cases."

"The point is, we are willing to listen to anything, because that's our business as publishers, and out of these South Yorkshire groups we have found several who will become commercial songwrit-

ers in my opinion."

And Huntridge revealed that he rarely mentions the name of his company when approaching new wave acts. "We don't want to buy our way into the market," he said. "We will pay an advance like all other publishers, and can probably do a lot more for a group than some of the tiny record companies, but we are better working behind the scenes."



THE BTP Folders: one of the South Yorkshire outfits on the Logical Steps album that has been aided by interest from top publisher Bocu Music.

Indie LPs

- 1 **TOTAL'S TURNS (IT'S NOW OR NEVER)** RT ROUGH 102 (M)
- 2 **STATIONS OF THE CRASS** Crass 521984 (O)
- 3 **BOOTLEG RETROSPECTIVE** Crass 521984 (O)
- 4 **3HR HOW MUCH LONGER MUST I TOLERATE MASS MURDER** Pop Group RT ROUGH 9 (O/M)
- 5 **COLOSSAL YOUTH** RT ROUGH 8 (O/M)
- 6 **COUNT DRACULA AND OTHER LOVE SONGS** Reddington's PRED 001 (P/Z)
- 7 **SONGS THE LORD TAUGHT US** Crass RT ROUGH 10 (O/M)
- 8 **INFLAMMABLE MATERIAL** RT ROUGH 11 (O/M)
- 9 **HICKS FROM THE STICKS** Various Roughtrade ROC 111 (M)
- 10 **HALF MUTE** Tuxedo Moon RTX 8004L (O/W)
- 11 **LINKINX PLEASURES** Factory FAC 10 (P/O)
- 12 **PRINCIPAL'S GREATEST HITS** John Buster Melodisc MS 1 (L)
- 13 **NINE MONTHS TO THE DISCO** Glaxo Babies Heartbeat HB 2 (M)
- 14 **SHEER FARMING IN BARENT** Toyah Sattari IC 064 (M)
- 15 **OUT OF THE TUNNEL** Ralph MX 8002 (O/W)

Key to Indie Distributors

M-Fail 031-961 5611 I-Fairy Products 01-727 0734
L-Lugate 01-248 9122 M-Square 01-983 4126
N-Neil 062 52499 P-Pinnacle 01-734 4543 D-Dough
T-Top 01-452 7555 Y-Y-Casual 034 5963 E-Perme
R-Resonance 01-763 8634
S-Songlines 01-643 2017 Z-Zeller 0765 46649

The following also carry many indie charts titles:
South East Fresh 01-284 0272 Roughtrade 01-278 3481/3 Stage
One 048 5093 South West Revolver 072 299105 Midlands
Terry Bloor 0332 02023-6 North Wind 041 746 1002 West
Hino 0964 3649 South Wind 041
49 3155 South Wind 041

Briefs

SPACEWARD STUDIOS of Cambridge is offering a couple of interesting package deals to aspiring bands looking to demo material on quality 16-track equipment without breaking the bank, or even test their video star potential.

A 'Spaceward' demo day' deal comes in at just over £100 and comprises eight hours of 16-track recording. The act comes away with a quarter-inch tape of proceedings, having had the use of two-inch tape, a producer-engineer, a Gretch kit, amps, some instruments, tea and all professional facilities. That should be enough time for a good, three-song demo.

By booking a whole day at the studio at full rates (around £140 plus VAT), Spaceward will throw in a video of the

band shot at the studio or on location around Cambridge for an extra £40 — useful for newcomers who want to see how they look on the small screen.

FINANCED ENTIRELY from the proceeds of gravidegging on the part of label boss Terry Friend, the Hitchin-based Pav Records first single is out this week entitled 'Leave Willie Alone' by The Bees.

Gravidegger Friend, who saved up £750 to record and press 1,000 copies of the 45 said: "Death can be a positive thing. It's about time corpses made a contribution instead of just lying about decomposing. It's a kind of ashes-to-smashes situation." Interested record dealers can obtain supplies from Terry on 0426-76535.

THE INDIE CHART

Compiled by RB Research from returns from specialist indie-oriented shops

The Week	Chart	TITLE/ARTIST	Label/Cat. No.	Distributor
1	14	FOOD FOR THOUGHT UB40	Graduate GRAD 6	M/T
2	6	YOU/ANTICIPATION Delta 5	Rough Trade RT 041	O/M
3	9	IN THE BEGINNING/WHERE THERE'S A WILL... Y Rough Trade RT 039	O/M	
4	14	DEATH AND DESTINY Mytha Streetbeat LAMP 2/Guardian GRMA 16	Z/P	
5	19	WHERE'S CAPTAIN KIRK Spizz Energy	Rough Trade RT50 4	O/M
6	7	YOU CAN BE YOU Honey Bane	Crass 521984-1	O
7	4	THEASON (IT'S JUST A STORY) The Teardrop Explodes	Zoo CAGE 008	O/M
8	18	FEEDING OF THE 5,000 Crass	Small Wonder WEENY 2	O/M
9	5	NAME RANK AND SERIAL NUMBER First	Heat 04	P/Z
10	9	WARM GIRLS Girls At Our Best	Record RR 1	O/M
11	12	6 BETTER SCREAM Wash Heat	Inevitable NEV 001	O
12	10	4 AROUGH Robert Wyatt	Rough Trade RT 037	O/M
13	8	5 REALITIES OF WAR Discharge	Clay CLAY 1	O
14	17	18 ALTERNATIVE ULSTER Slim Little Fingers	Rough Trade RT 004	O/M
15	13	7 S.Y.S.L.J.F.M. (THE LETTER SONG) G.Tips	Shotgun SHOOT 1	P
16	16	9 WARDANCE Killing Joke	Malicious Damage MD 540	O/M
17	14	19 SOLDIER SOLDIER Spizz Energy	Rough Trade RT50 3	O/M
18	13	13 REALITY ASYLUM Crass	Crass 19AS40	O
19	18	18 NANTUCKET SLEIGHRIE Quartz	Reddington's DAN 1	P/Z
20	23	16 MOTORHEAD Motorhead	Big Beat NS 13	P
21	8	8 SUSPECT DEVISE Slim Little Fingers	Reddigi Digs SRD	O
22	9	9 CARTROUBLE Adam And The Arts	Do It DUN 10	O/M
23	13	13 TRANSMISSION Joy Division	Factory FAC 13	P/O
24	27	11 WHITE MICE Mo-Dettes	Mode MODE 1	O/M
25	7	7 FLARES 'N' SLIPPERS Cockney Rejects	Small Wonder SMALL 1	O/M
26	26	2 SUNDAY GIRLS Family Food & Friends	Fresh/Parole FRESH 9KNO1	V/L/O
27	1	1 KEEP IN TOUCH Freezer	Pink Rhythm 12 PINKY 1	-
28	30	7 RICKY'S HAND Fud Gadget	Heat 046	O/M
29	24	6 FEVER Camps	Regal LIS 0017	I
30	1	1 BLOODY REVOLUTIONS Crass	Crass 421984-1	O



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ON THE RADIO

Hot on the RB Airplay Guide

- B.A. ROBERTSON/TO BE OR NOT TO BE (K12449)
- ELECTRIC LIGHT ORCHESTRA/I'M ALIVE (Jet 179)
- JOAN ARMATRADING/ME MYSELF I (A&M AMS 7527)
- PETER MARSH/DON'T BE FOOLISH (2059 251)
- LIQUID GOLD/SUBSTITUTE (Polo 4)
- ROD STEWART/I DON'T WANT TO BE RIGHT (Riva 23)
- THIN LIZZY/CHINATOWN (Vertigo LIZZY 6)

DISCO/SOUL

Top new sellers on RB's Disco Chart

- FLACK & HATHAWAY/BACK TOGETHER AGAIN (K11481)
- YELLOW MAGIC ORCH/INVADERS THEME (AMS 7502)
- FRANK HOOKER/THIS FEELING (DJM DJR 18012)
- EDDY GRANT/MY TURN TO LOVE YOU (Ice GUY 37)
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Disco Charts
Country Chart



Singles Charts
Disco Chart



Country Chart



Singles Chart
Country Chart



Disco Chart



Country Chart



Radio Chart
Singles Chart



Singles Chart



Singles Chart
Disco Chart



the Voice
of Mann
Disco Chart
Singles Chart



Disco Chart
Singles Chart

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business

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Singles of the week
Class Research Computer...

HOUSE PICKS

- (Beggars Banquet BEG 35)
- (Charisma CB 363)
- (2 Tone CHS TT 11)

NEW RELEASES

Due in the shops this weekend

- BILLY JOEL/YOU MAY BE RIGHT (CBS 8643)
- BROTHERS JOHNSON/LIGHT UP THE NIGHT (AMS 7526)
- PERN KINNEY/I WANT YOU BACK (WEA K79136T)
- FREEEZ/KEEP IN TOUCH (Calibre CAB/CABL 103)
- DARTS/LET'S HANG ON (Magnet MAG 174)

ROCK

Topaction from the RB Top 100 and Indie Chart

- UK SUBS/TEENAGE (Gem GEMS 30)
- GRAHAM PARKER/STUPEFACTION (Stiff BUY 72)
- LAMBRETTAS/D-A-A-ANCE (Rocket XPRES 33/333)
- STIFF LITTLE FINGERS/NOBODY'S HERO (CHS 2424)

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NEW ALBUMS

The Record Business 5-Star Album Guide

- ***** **CHART BUSTER** - platinum album
- **** **HOT** - major album with silver or gold potential
- *** **UP-AND-COMING** - strong release from established act or strong breakthrough
- ** **STEADY** - worthwhile catalogue or specialist album with cross-pollination of simply new and hopeful
- * **STRICTLY LIMITED** - specialist market sales only
- **Single likely to boost album sales**

ARTIST/TITLE (Label)	LP/EP	Cassette/RP	Dist. Release
AMBIER LIVE WITHOUT A NET (Cassablanca) *Live double album from American glam/heavy rock quartet	LP/EP 7203	6.99	A MAY 9
BILL CLEMENCE LOVE STORY (Mercury) **MOR ballads with a Scottish flavour that was released last year but is now available through Phonogram distribution	NEVLP 146	3.49	P APR 18
B.B. BARON B.B. BARON (Rampart) *Album of modern pop-rock comes with special price of £3.99 for unsolicited limited edition before price reverts to £3.50	RLUP 5004	3.99	A 16080
CANNON AND BALL ROCK ON TOMMY (SRT) *Comedy album from TV celebrities gets full stage track press ads	SRT 80428	3.99	P MAY 2
CHICK COBENA TAP STEY (Warner Bros) **New album from jazz keyboard man who plays drums or runs his 'Return To Forever' group when he isn't recording solo albums with innovative blends of back-up musicians like this one	K56801	5.00	K456801 5.00 W MAY 9
COUNT ABIE LIVE FROM BIRKLAND (Virgin) *Double live set recorded in 1989	VJD 568	5.55	A MAY 9
DOLPHIN MESSAGES (Sart) *Group whose focal point is singer-songwriter/guitarist Paul Carrack. The music is modern pop à la New Musik and there is a 15% discount for AM on trade price	GALELP 82	4.49	M MAY
EDDY GRANT LIVE IN EXILE (Real) *New album from highly talented multi-instrumentalist/vocalist/beatboxer who deserves more recognition than he gets. Reveals side as confidence performer and live striver as promotion. Selected gigs are on the package	CEE 19	5.25	C MAY 30
EMINOLU HARRIE RIDGES IN THE SNOW (Warner Bros) *Country arena acts back up new album from West Coast singer-songwriter who has yet to translate her critical acclaim into UK sales	K56799	5.00	K456799 5.00 W MAY 9
GLADIATORS GLADIATORS (Virgin) *Debuter of Front Line results in reggae outfit switching to mainstream Virgin label for their new album backed by ads in the consumer press and freeriding	VI261	5.25	C MAY 30
HATHFIELD AND THE BORNHYM VIKINGS (Virgin) **Mid-price compilation of material from the mid-70's cult pre-emptors of sub-rock	VR 5	3.52	C MAR 14
JAMES WHITE & THE BLACKS OFF WHITE (Epic) **Re-issue of an album first available through Spartan last year by New York band led by saxophonist James. Musical content a mixture of hard-garage punk, jazz, R&B and disco	RLPS 7008	5.25	E MAY 16
JIMI HENDRIX 9 TO THE UNIVERSE (Polygram) **Features live tracks of previously unreleased material taken from jam sessions recorded March and June 1960. Musicians include Larry Young, Miles Davis, Jimi McCreary, John McLaughlin and Tony Williams to track and consumer ads feature in all campaigns	POLS 1023	4.95	POLS 1023 4.95 POLS 1023 4.95 F MAY
JOE BATMAN MESTIZO (Salsoul) **Contains lead single 'Rag-O-Clap-O' by the salsa man who turned to rapping he recognition despite years of high quality late-60s product	SALP 1	4.99	R MAY 9
JOHNNY CASH A BOY NAMED SUE (CBS) **Compilation of tracks from the legendary country artist at mid-price	CBS 31827	2.79	4.00 K452205 2.79 C MAY 23
JUDY COLLINS RUNNING FOR MY LIFE (Epic) **New album from Carter's longest standing artist contains the usual selection of songs sung in her own sweet style	K52926	5.00	K452926 5.00 W MAY 9
KAREL FAKULA STILL LIFE (Rampart) **Album from ex-singer/pro-artist just starting to break with 'The Eyes Have It' gets trade ads in and store display. Price reverts to £3.50 after unsolicited outtake	RLUP 5003	3.99	A MAY 9

ARTIST/TITLE (Label)	LP/EP	Cassette/RP	Dist. Release
KENNY JOHNSON LET ME LOVE YOU (Oz) (O & M) **MOR-Country from the Liverpool based ex-Hillside contains the single 'City Lights' recently heard regularly on Radio 2	ORALP 1000	3.90	A MAY 9
MIKE JACKSON STEP INSIDE MY RAINBOW (IRS) **New product from the singer/songwriter who wrote 'Blame It On The Boogie' which charted both for him and the Jacksons back in 1978	CBS 84354	4.99	C MAY 23
PETER GABRIEL, PETER GABRIEL (Charisma) ***Third anonymous set contains two hit singles and gets ads in Guardian, Sun, Observer, Sunday Times and NME	CBS 4019	4.99	7150 D15 5.15 F MAY 30
RANDY BROWN MOONLIGHT DESIRE (Cassablanca) **New album from soul artist which has sold well on import despite competition from plenty of more immediate disco product	CC 2010	5.05	A MAY 9
ROCKY MUSIC FLASH AND BLOOD (Phonogram) ***Features smash single 'Over You'. See next week's news pages for campaign details	POH 2	5.75	F MAY 30
ROY AYERS AND WAYNE HENDERSON (Prime Time) **New album of disco-jazz from chart artist and ex-Crusaders, both of whom appear to have sacrificed their roots in the quest of sales acceptance	2391 455	4.95	4.99 P MAY
SCREAMIN' JAY HAWKINS (Scream) *The Blues (Red Lightnin')	RL 0025	4.25	P MAY 18
SEARCHERS WHEN YOU WALK IN THE ROOM (Poly) **2nd track Greatest Hits compilation features 'Needles And Pins', 'Sweets For My Sweet' and lots of other hits by the 60's best group who are re-emerging in the 80's	NSPL 18617	4.25	ZCP 18617 4.25 A MAY 9
SHANGRI-LA TEEN ANGRUSH VOL. 3 (Charity) **MOR-price collection of their greatest hits follows the Dore Gosses who were featured on 'Teen Anguish Vol. 1'	CRN 2005	2.99	M MAY 30
SKEETER BAVIS YOU'RE SOOT A FRIEND (Gannery) **Collection of more recent country product from the songstress who hit big in 1983 with 'The End Of The World'	CGS 1173	1.99	CRN 2005 2.99 M MAY 30
STEPHANIE DITZ DOWN AND RELAXE (Gale) **Solo rock track in the Thin Lizzy mould album comes with 10% discount for the month of May	GALEPF 01	4.49	M MAY
STEPHANE GRAPPELLI, PAUL HENNING AND PEDERSON LIVE IN TIVOLI GARDENS, COPENHAGEN (Philo Tapes) **Album by Danish (re)united of musicians formerly with such groups as Buzzcocks, Fall and Public Image Ltd.	2108 220	5.95	F MAY
TRAMPERS FINAL VENTURE (Gannery) **Live jazz session featuring talents of Joe Pass, Niels Hennings and Christy Pedersen along with violinist Gaspari	JAMS 2	3.99	P APR 25
TOYAH THE BLUE MEANING (Salsoul) **Contains new single 'Tequila' and gets ads in consumer press, Time Out and Zig Zag. National tour runs May 25 to June 6, promoted by radio advertisements from May 12-16	ESR 866	4.99	M MAY 30
TRAMPERS MIXIN' IT UP (Abstract) **New album from the group who have consistently produced high quality disco product contains their current single 'Hard Rock And Crazy'	K30704	5.00	W MAY 9
VARIOUS BUDDHAH ALL STARS VOL. 1 (Buddha) **19-track compilation features the 70's black music roster of the label that grew up out of the bubblegum era and contains songs from Gladys Knight, Tamara, Melba Moore, Edwin Hawkins, Andrew T. Connection and Aquarian Dream	BDLP 4067	5.35	A MAY 9
VARIOUS GOOD, GOOD, MOODS AND SOUS (RCA) **Compilation of rock-oriented medley music includes tracks by the V.P.'s, Spence, Clark and Uptown Disruptance	RDLP 1	2.99	P APR 25
XAVIERA HOLLANDERS XAVIERA'S FANTASTIC SEX (Estate) *Cassette only triple pack	EX 001	11.50	MAY 30
ZWILL EFFECTIVE IMMEDIATELY (EMI America) **Canadian singer-songwriter and self-confessed ballad eccentric comes up with second album to EMI America which ranges from R&B/R&B and contains a mixture of moods	AML 3009	4.99	E MAY 16

Key To Album Distributors

- A - Pye
- B - One Stop
- C - CBS
- D - Rinnor
- E - EMI
- F - Phonogram
- G - Hat
- I - Solomon
- K - Karlos
- L - Lightbox
- M - Spartan
- N - Pinnacq
- P - Pinnacq
- Q - Rough Trade
- R - Impact
- S - Selecta
- T - Graduate
- U - Warwick
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ARISTA



ILR comes of age with Mercia Sound

COVENTRY AT last gets its own ILR station - Mercia Sound. Much is expected of the station and one of its features will be a flexible playlist, based on the Record Business chart but with presenters given more freedom of choice than usual.

THIS FRIDAY marks ILR's coming of age with the birth of the network's 21st station, Mercia Sound. The station, which completes the Midlands' jigsaw puzzle, cannot afford to fail. It has 70 years' broadcasting experience embodied in its presentation and managerial staff and the industry expects Mercia to lead the network's expansion with success from day one.

Managing director John Bradford is aware of his responsibility to the network no less than his total commitment to probably one of the most interesting of ILR's new areas. He agreed to accept the job with Midland Community Radio only when Jack Butterworth's group reached the IBA's second interview. He was the consortium's trump card; having launched and managed Radio Tees since 1974, and he was also 1979 chairman of AIRC. Butterworth, vice-chancellor of Warwick University, is a formidable businessman whose reputation locally mocks the suggestion that a venture of his could fail to make money.

Mercia Sound has been formed on £607,000 issued capital and Bradford expects monthly revenue to offset trading costs by the Autumn of this year, genuine profit being earned towards the end of the third year of broadcasting or the beginning of the fourth.

These projections compare especially well with early history, especially considering that Radio Tees was launched on a capital of £145,000 plus loan stock. The costs of setting up a radio station have increased far more than inflation but in 1980 it is easier to attract investment since ILR has proved its ability not only to survive but substantially to increase its share of revenue in the face of harsh economic reality.

However, Bradford counters the argument that ILR is simply a licence to print money saying that a company set up to make money is doomed to failure. The priority must be to serve the audience because if that job is done well the money comes in. As Bradford began to appoint key personnel it became apparent immediately that his standards were high. "I set out with the yardstick of wanting a few of the best," he explains.

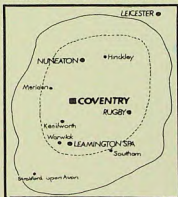
He believes the posts of programme controller, news editor and sales controller are vital and that the appointment of Ian Rufus, ex-news editor of Radio Hal-

lam, Mike Henfield, ex-deputy-news editor at BRMB and John Manley from ATV, reinforced his own attributes.

But Bradford concedes that there is an element which must not be overlooked. "The middle of England is a very convenient place to live. If you're a Londoner you don't feel cut off." (Euston is just 68 minutes away by Inter-City). "The catchment area of potential talent was much larger than Tees for example. Here I had to hook the Midlands from which to recruit."

THE PRESENTATION team of six are all experienced broadcasters. Gordon Astley (breakfast) has worked on BBC series *Chuggers Pop*, *FB85* Gibraltar, BRMB and BBC Stoke. Dave Jamieson (morning) has worked on BRMB, Radio Scotland and Clyde. Stuart Linnell was formerly Hallam's sports editor and presents Mercia's afternoon show four days a week. Head of music Tony Gillham was at Radio Tees and then Radio Orwell; he is the drivetime slot. The late night show is presented by John Warwick, recruited from Beacon, and swing man is Andy Lloyd from UBN and BBC Oxford.

Perhaps an indication of the IBA's faith in the station is the fact that it will be broadcasting 19 hours a day from the outset, unlike CBC which should be granted an extension of broadcasting hours from 14 to 18 next month. Mercia employs 34 people - just two more members of staff than Cardiff and will



THE LARGE area that Mercia hopes to command. "Radio waves don't just stop."

be broadcasting to a potential audience of 750,000 people.

It wasn't easy choosing a name for the station but the choice of Mercia does embody the determination not to identify with Coventry alone. Coverage embraces Rugby, Warwick, Leamington Spa, Meriden, Nuneaton, Stratford-upon-Avon and Hinckley. The kingdom of Mercia was a large and powerful Anglo-Saxon stronghold in the 8th-10th centuries, recognised as the basis for the political unity of all England. Lady Godiva's ride through Coventry to persuade her greedy husband Leofric to reduce citizen's tax is famous, but not so readily understood is the fact that Coventry was raised by this pair from an insignificant settlement to a flourishing town much more important

than Birmingham. (*Oh! Stick to music you idiot - A.J.P. Taylor*).

It's the area's reluctance to be associated in any way with the city of Birmingham that knits the communities together and makes Mercia's job easier.

"When I came here from the North East, where there is enormous regional pride, I was a trifle concerned that I didn't get the same kind of feedback," recalls Bradford. But the situation has changed since he took office last September. "Now there is more enthusiasm running about the advent of a local radio station than I've previously known." Bradford is convinced that once lured, the station will enjoy an immensely loyal audience.

A £20,000 LAUNCH consisting of leaflets distributed in shopping areas, the delivery of a specially printed newspaper to 85 percent of the homes in the area and 30 15-second ads on ATV, half in peak time and half off-peak, should catch those still unaware of the station's arrival. To supplement the campaign and underline Mercia's significance to the whole area car stickers have been distributed reading: Mercia is... Leamington Spa, Meriden, and so on.

The one major centre which worries Bradford is Hinckley - a town which naturally aligns itself to Leicester rather than Coventry. With the advent of ILR in Leicester next year Bradford does not expect to command a large audience in this sector. He does consider Stratford-upon-Avon part of his patch although it sits outside the IBA's predicted coverage area. The inner circle on the map represents the IBA area, the outer one showing the station's realistic reach, an approach Bradford feels is an honest one. "Radio waves don't just stop," he says.

AIR SERVICES, having secured the contract for Severn Sound, the Gloucester station, is opening a Midlands office within Mercia's building where a staff of two will sell all AIR stations while concentrating on what is now the Midlands package. Although Wolverhampton's ILR is sold by RS&M, AIR sells BRMB, Marketing director Mike Goodrich concedes the obvious benefits of a Midlands Rate Card, but says that even if AIR had all three stations they would not introduce one, yet, AIR, he says, will sell each station on an individual basis but will point out to advertisers that now it is possible to buy the Midlands.

Just as the radio station's conversion from a working man's club just off the Rate Card, but says that even if AIR had all three stations they would not introduce one, yet, AIR, he says, will sell each station on an individual basis but will point out to advertisers that now it is possible to buy the Midlands.

THE MAN to make those challenges is Ian Rufus. He agrees with Bradford that if anything ILR has hidden the disc jockey farewell. "People don't regard

themselves as disc jockeys anymore. News and information is as much a part of what makes a station successful as music and personality." His presenters must generate much of that information themselves, he says, not relying on the newsmen as the fount of information. In his breakfast show, for example, Astley will be expected to produce much of the travel news himself.

In his experience Rufus feels ILR doesn't handle the appeals for help that pass through it very well. He has attempted to make this process easier by introducing Mercia Action at regular times. It will report on the successes or failures of appeals. "Everything we do," says Rufus, "will have some kind of audience involvement."



MANAGING DIRECTOR John Bradford is convinced that Mercia will eventually enjoy a very loyal audience.

OLDIES WILL play a large part in Mercia's early sound which sets out to be different from BRMB and Beacon musically. Both stations have fixed format playlists but head of music Tony Gillham has given Mercia's presenters free choice. The station is using *RB's* Top 40 which will be in the studio all the time. There will be up to 40 other new plays, presenter hit picks, a Mercia album of the week and up to 20 other featured albums. The only guidelines laid down are that every hour should be at least two album tracks, two oldies and one hit pick. The rest is left entirely up to the presenter - an arrangement which ties in with Rufus's programme schedule designed to make output as spontaneous as possible.

Station jingles were made up by Sue Manning Music, produced by Mike Smith whose ILR work includes the latest Capital jingles. Mercia's 96-cut package sounds very similar to Capital's melodic jingles in places. Some of them are very good indeed while others don't sound as if they'll be heard for very long. The news fanfare sounds quite tuneless with various 'Hello Leamington', 'Hello Rugby' cuts resemble nursery rhymes, written by kids. A music bed for news headlines sounds too cheerful for most of today's news but no jingo package for any station has been right first time.

The station's wavelength of 220 has been capitalised on most melodic jingles with a hook. "Two-two-oh-oh-oh" making a neat catch phrase. As Tony Gillham says, "If people come out of the pub over the road singing it we'll know we've made it."



Indie bands to get boost on Piccadilly rock show

LAST SATURDAY Piccadilly Radio launched a new rock music programme entitled *Transmissions* designed to extend the station's coverage of contemporary music and feature the best of the new music which has occasionally fallen uneasily between the station's pop and rock output.

Presented by Mark Radcliffe and produced by Stuart James, the show will feature music from independent record labels such as Rough Trade, Fast and Manchester's Factory and Object labels. Studio sessions with local bands are planned with the Diagram Brothers and A Certain Ratio already in the can.

The programme will also use the more esoteric sounds from Europe and America - garage band electronics, ambient and 'sine-wave'. It will have a relaxed, non-format approach which Radcliffe hopes will be a welcome innovation for music fans. The show is timed at 5 pm - 7 pm.

ITT award shared by LBC & Stoke

ONLY 13 radio stations out of 40 eligible entered the ITT Business Systems Local Radio Journalism Awards 1978. 79, three ILR and 10 BBC. They submitted a total of 20 entries - a very poor total against the 80 - 100 considered representative - but enough to encourage the organisers not to abandon the contest again as through lack of response.

Set with troubles, ITT faced an unforeseen problem when judging with a panel representing both the BBC and IBA. While LBC industrial editor Vivian White's entry was easily the best it could not be considered truly local because of its use nationally via IRN. Through a loophole in the conditions his entry could not be disqualified either. Entrants were asked for a maximum of 10 minutes broadcast material comprising at least three inserts.

A compromise was reached where White shared first prize with Sue Davies of BBC Radio Stoke-on-Trent; the £500 prize money being split between them and the trophy intended for the winning radio station being held by each station for six months. Whereas provision had been made for second prize of an ITT music centre and third prize of an ITT music/cassette player, runner-up Richard Wells of BBC Radio Sheffield won the music centre, no third prize being given.

The awards were presented by ITT at a special lunch on Friday (6) at London's Savoy Hotel.

Airlines

BBC BOARD of management met last Monday to discuss staff cuts and economies. BBC staff expect to learn their fate within the next few days... If the BBC serves redundancy notices on the 172 musicians as its declared intent on June 1 then the MU members working for BBC radio and television will strike on that day in an attempt to save the orchestras... Following Capital's settlement of 11 percent to ACTT members, in keeping with an LBC award, there are fears of similar action, particularly within ILR's large stations. The outcome of a GAC hearing currently awaited... The consortium said to be the strongest of contestants for the breakfast TV franchise includes Capital Radio in its ranks.

Both the Radio Operators and Yanco Radio Productions have received final certificates for the International Clio Awards. Tony Hertz and Peter Perrin of RO have received 21 and Jeremy Rose of Yanco has six. All three will travel to Brussels on June 4 in the hope of receiving Clio status... Both CBC and Mercia Sound have licensed Standard Sound's Standard Production Source Library for background music and effects composed for commercial production and on-air promotion. These additions bring the number of ILR subscribers to six... Capital reckons that one in five items posted from the station goes astray because of the Capital emblem on the label. A plain brown wrapper could be the answer but then the mail would risk being being unopened at the destination... Piccadilly Radio is co-promoting three 100C concerts at Manchester's Apollo in June...

CBC PLANNING a black music programme and would like to hear from companies producing soul, disco, jazz/funk, reggae and blues... Capital's recent Headline debate entitled *Should We Abolish The Car* almost abolished itself. For the first time ever the programme was abandoned and music played while order was restored in the foyer. But it wasn't the motor car issue that caused the fracas - it was a pressure group wanting to draw attention to the plight of women prisoners in Armagh who chose the programme as a platform... It couldn't happen here, could

3 claims for Luta/Bedford

THE IBA has received applications from three consortia wishing to run the ILR station in Luton/Bedford. They are Luton Bedford radio of 1 Amberley Close, Luton - the largest and first-established group; Chiltern Radio of Hicks Road, Markyate, Herts - the group which reformed with assistance from Colin Mason, late of Devonair; and Watershed of 4 Maple Road, Harpenden, Herts - a relative newcomer to the field.

The Authority will hold public meetings on June 2 in Dunstable (for Luton) and Bedford.

it? Dept: Metro's Mark Seaman has taken to signing off telephone conversations with the ubiquitous 'Have a nice day'... Mercia md John Bradford, who entered ILR from a film company making half-hour industrial documentaries via involvement in a Bristol group, a brief flirtation with the Plymouth consortium and finally Teesside, contends that one sales agency is no different from another - "you just have to go with the one that feels most comfortable." His choice, AIR Services, showed its enthusiasm for Mercia with a champagne reception at Capital's Duke of York's Theatre for 300 people last Tuesday with an a/v kicking off dramatically with the war-time bombing of Coventry to 40 years on, May 1980...

MERCIA'S GORDON ASTLEY has one of the longest breakfast shows in the business: four-and-a-half hours from 5am to 9.30am. Such was the success of Mike Hincham's *Comment on BRMB*, Ian Rufus has retained the feature on Mercia - it's a light-hearted look at the latest news... LBC has started a new programme following a comment from a blind man at one of the IBA's public meetings that the only news he could hear on radio or TV was headline news. Called *Sight Unseen*, Laurence Spicer presents the show on Sunday afternoons during which time 11 minutes of advertising time have been given up for a special 'What's On section. Content will be a selection of news items, stories, articles, reviews, editorials, serious and amusing information and even a

description of cartoons where relevant... Which ILR md passed her test one day, took receipt of a brand new maroon company Volvo the next and pranged it the following day?... John Bradford fielded questions about ILR's music base quite expertly at a recent meeting of the Media Circle in Birmingham. If they just want pop music, he said, they tune to Radio 1. But people tune to ILR for all the bits in between... The two people who bid £275 to lunch in Paris with Peter Young in aid of Help a London Child didn't get quite what they bargained for. On the appointed day PY was sick so Graham Dene took his place and the three left for Biggin Hill where an executive plane was waiting to fly them across the channel. Dene describes what happened: "We met dreadful turbulence - we were closer to death than we were to Paris - we experienced weightlessness - we were hanging almost upside down, things were coming out of our pockets. Everything was floating around. I've never been so frightened in all my life. It's the first time I probably had the feeling 'This is it'..." They got no further than Gatwick but probably wouldn't have felt like lunch anyway...

Rockshow Report

MOST AIRPLAY

Descending Order

- 1 HYPNOTISED Undertones Sire SRK 6088
- 2 EMPTY GLASS Peter Townshend ATO K50699
- 3 DUKE Genesis Charisma CBR 101
- 4 GENESIS STEPS Genesis Vertigo V2151
- 5 SOUL IN SOHO Philip Lynott Vertigo 9102 038
- 6 BABY'S GOT A GUN CBS 84089
- 7 WOMEN & CHILDREN FIRST Van Halen Warner Bros K56793
- 8 MIDDLEMAN CBS 86094
- 9 SCORPIONS Cure Fiction EMI EMC 3330
- 10 HEAVEN & HELL Black Sabbath Vertigo 9102 752

MOST ADDED

Descending Order

- 1 GOING DEAF FOR A LIVING Fischer Z United Artists UAG 30295
- 2 LE CHAT BLU Mark DeVito Capitol E-ST 25390
- 3 BASS CULTURE Linton Kwesi Johnson IRLS IP5 9605
- 4 FREEDOM OF CHOICE Devo SPAN V2162
- 5 WILIE NILE Willie Nile Arista SPART 1126
- 6 THE LEGEND LIVES ON Jah Wobble Vertigo V2158
- 7 I JUST CAN'T STOP Beat do Feet BEAT 001
- 8 CANTERBURY POP 1980 Various Criminal TAKE 4
- 9 TONY HURT Brand X Charisma CAS 1151
- 10 UNKNOWN SOLDIER Roy Harper Harvest SHVL 820

AFTER A SLOW start Pete Townshend's *Empty Glass* is seeing the airplay it should have seen sooner after its release. The album is being featured this week at BRMB (Robin Valk), Metro (John Coulson), Pennine (Bob Preedy) Swansea Sound (Steve Mitchell), Victory (Andy Ferriss), London (Stuart Colman, Mike Sparrow), Nottingham (Jay C), Trent (Kenney Hague), CBC (Tim Lyons), Tees (Brian Anderson) and Wales (Richard Rees).

Another old timer who's picked up airplay this week is Roy Harper. His latest offering *Unknown Soldier* on Harvest contains five tracks co-written with Dave Gilmour and features guest artists including Kate Bush, Andy

Newmark, Jo Partridge, Andy Roberts, B.J. Cole and Steve Broughton. He has just finished a tour of the U.K.

American artist Willie Nile's self-titled Artists LP which has been taking the US airwaves by storm for some time now has been released in this country. Robin Valk of BRMB was the first DJ on the panel to play the import about a month ago and since then others have started to follow suit.

Mike Sparrow's Radio London Breakthrough show has fallen victim to the BBC cutbacks, though happily this is a permanent cut and Mike will be heard playing rock music again in mid-August.

ALBUM REVIEWS

Top 40

VARIOUS ARTISTS: Precious Metal (MCA MCF 3069)

MCA has put together a splendid metal compilation album that spans a decade or so of the music that refused to die. At one extreme there is the seminal 'Born To Be Wild', the Step-penwolf classic which paved the way for much of what was to follow. At the other there is 'Don't Take Nothin'' by Tygers Of Pantang, one of the band's carrying the flag into the 80s. In between are some outstanding tracks, like 'On The Hunt' by Lynyrd Skynyrd, 'Runaway' by Wishbone Ash, Budgie's 'Sittin' Back In The Game' by Gillan, a cut previously unavailable here. Strong chart potential.

Top 60

JOAN ARMSTRADING: Me Myself I (A&M AMLH 64809) Prod: Richard Gottrehr

Although Ms. Armstrading has stuck to her guns and not included the excellent single 'Rosie' on the latest album there are so many good new songs here that it will not be missed too badly. Recorded in New York by the man who first gave Blondie a sound of their own, the record has a great deal more fizz than the previous two albums (one admittedly a live set) and features rockers side-men that usual including Chris Spedding on guitar and some Clarence Clemens saxophone. It should be the album to re-establish her in the chart.

QUARTZ: Delet (Jet JETLP 233) Prod: Tony Iommi

This is a re-release of the Birmingham heavy metal band's first album, dating from 1977 and then titled *Quartz*. It's good, solid, reliable metal with few frills other than an occasional soupçon of pomp-rock via the keyboards. It comes in a very novel brown wrapper and is shrink-wrapped to boot. Merchandising includes a competition linked to local record stores. A well-marketed package for an up-and-coming band—this collector's item should see chart action.

Best of the rest

DEVO: Freedom Of Choice (Virgin V2162) Prod: Devo Robert Margouleff

After breaking a great deal of new ground when the band first surfaced from the industrial wastes of Akron, Ohio, Devo has gradually become part of the mainstream with many British bands playing music that more than nods in the direction. The studied weirdness is still there and so are the mechanical rhythms, although the new album is possibly slicker and will almost certainly chart. A full colour poster comes with the first few thousand copies.

FABULOUS THUNDERBIRDS: What's The Word (Chrysalis CHR 1287) Prod: Denny Bruce

The Thunderbirds are a hard-driving five-piece from Texas who have built up an enviable reputation around the clubs and concert halls as the very essence of white r'n'b. Led by guitarist Jimmie Vaughan who plays in a stinging but pared-back style and harp player-vocalist Kim Wilson, the band manages to keep things simple while operating at something other than a gallop, producing music that is making a come-back on this side of the pond—hence the group's virtual residency here where it is top of the rhythm and blues revival pile.

ROY HARPER: The Unknown Soldier (Harvest SHVL 820) Prod: Roy Harper

The sharp vision and studied articulation of Roy Harper has been missing for about three years, and he seemed more interested in sheep farming than recording for a while. But the time appears to have been spent on a fine new set of songs exploring both traditional folk byways and some nicely observed social comment on subjects from the new wave to war horrors. As his followers hear of the new album, a strong catalogue item should result. The release of 'Playing Games' as a single and a UK tour should help.

SWITCH: Reaching For Tomorrow (Motown STML12135) Prod: Jerome Hazel Jackson

Switch is one of the brightest new talents in the Motown stable, offering an interchangeable multi-instrumental line-up, no less than five members capable of singing lead, among them Crosby DeBorja, with the amazing stratospheric falsetto, dramatically captured on 'I Finally Found Someone New'. The album would have been the better for more concentration on his singing, for in its eagerness to give everybody a chance upfront, the overall impression is of a diffused programme of up-tempo funk and ballads, but no real focal point of attention.

VARIOUS: Catch This Beat (Island IRSP 7) Prods: Various

Compilers Stephen Barrow and Rob Bell have been let loose in the Island archives and found 16 fine cuts recorded in Jamaica between 1966-68. Subtitled *The Rocksteady Years*, the album showcases the work of the Ethiopians, Ken Boothe, the Melodians and many others who were working their way towards the music that became reggae three or four years later. The current wave of interest in 60s Jamaican music will make sure this mid-price collection will sell and tracks like 'Napoleón Solo' by Lynn Tait and the Jets will get dancehall exposure all over again.

JIMMY HIBBERT'S HEAVY DUO (Logo 1021) Prod: Jimmy Hibbert-Laurie Latham

Hibbert is having a stab at a solo career having found stardom elusive

as the frontman of Los Trios Paranoias. Hibbert's satirical leanings manifest themselves on tracks like 'Mr. Wonderful' and 'Hanging Out', a pair of songs aimed at the posing fraternity, and 'Tough', an anthem dedicated to those who wear bover boots. With Ian Drury's producer, Laurie Latham in charge, and assisted by a bunch of classy musicians, including the redoubtable Manfred Mann, the results are never less than highly efficient. But Hibbert seems deadly serious about picking off his targets and a moment or two of humour would have made it all more memorable.

GRACIE FIELDS: The Best Of Her British Broadcasts (BBB Artium REG1380)

A topical release that gives a real souvenir package on the late variety star, with an introduction by Stanley Holloway. Apart from live versions of her best-known songs there are radio interviews covering every aspect of Gracie's career. Should be a steady seller.

WILSON GALE & CO: Gift Wrapped (Jet JETLP223) Prod: Frank Wilson-Melvyn Hale

Wilson Gale comprises Melvyn Gale, cellist with ELO, and Frank Wilson, singer-songwriter and keyboard player who's been paying his dues in various bands since 1969. If Gale's cello was a distinctive contributor to the sound of ELO, then this album must represent a deliberate attempt to develop a new image. It is conspicuous by its absence, and Gale is identified neither by word nor picture on the sleeve. Indeed, the sheer lack of character and identity will not help an album that has both high production values and melodic strength, but lacks that inspirational spark which produces best sellers.

CHRISTOPHER CROSS (Warner Bros K56789) Prod: Michael O'Martian

Sadly the excellent Christopher cross single 'Ride Like The Wind' looks like remaining a turntable hit and thus denying this album the sales opportunity it deserves. Cross shapes like a strong new entry to the AOR market, presenting a virile vocal style and a well developed skill for writing songs which combine definable melodies and lyrics worth hearing. The album is elegantly produced by Michael O'Martian and with assistance from the likes of Valerie Carter, Don Henley, John D. Souther and Nicolette Larson, it's obvious that Cross has won friends in influential places. He's a talent worth watching.

DAVID ALEXANDER (EMI One-Up OU2230) Prod: David Alexander-Ritchie Close

Welsh singer David Alexander has a large following in his own territory and in Liverpool and the North East. His reputation could spread, for his vocal

style has a muscular charm and something of a Humperdinck smoothness. Typically for a club entertainer, the mood is distinctly cuntyfied, but Alexander varies the programme agreeably, contrasting songs like Don Williams' gentle 'Lay Down Beside Me' with Shel Silverstein's dark 'Sylvia's Mother'.

OZARK MOUNTAIN DAREDEVILS: Ozark Mountain Daredevils (CBS 84193) Prod: John Boylan

Once a hot American country-rock act, the Daredevils are now exploring themes of a more straight-rock nature and even a little funk creeps in at times. They do it well enough but there's no reason to think that this rather dated sound will click with the British public, the move to CBS notwithstanding.

STEELE PEPER: Sit Down And Relax (Gale LP01) Prod: Roy Farrant-Billy Fisher

Top Irish band which has toured under Leo Sayer and Dire Straits releases its debut album. Although well-enough played and composed, the music is mainstream rock and does not really fall into a style readily identifiable with today's audiences.

PLAIN SAILING: Dangerous Times (Chrysalis CHR 1282) Prod: Dave Mackay

Promising debut album from new six-piece Plain Sailing which seems to be aimed more at the American AOR market in the light of the present chart climate here. Utilising slick arrangements and some complex ideas the band gets the clean sound of the best mainstream acts like Little River Band, the only drawback being a suspected over-reliance on studio technique. The band will sound more relaxed after some life work.

GIANTS (MCA MCF 3058) Prod: Greg Eriq

Along with producer Erico on drums and synthesizer, Carlos Santana, Herbie Hancock and Les Oskar contribute to the proceedings. Not that it matters greatly, for the album is one of those anonymous pieces that seems designed for the discos and as an outlet for the producer's interest in complex percussive effects. However, it is not without its moments, notably Oskar's plaintive harmonica playing on 'The Summit' and a nice African feel about 'Kilmanjaro'.

BILLY PAUL: Billy Paul's Greatest Hits (Philadelphical International PIR 84169)

Although Billy Paul's heyday appears to have passed, there may still be some buyers for this collection which recalls not a few memorable hits—though it is not without its moments, notably 'Don't Give Up On Us', 'Only The Strong Survive', 'Let 'Em In' and 'Bring The Family Back'. Even so, one must note that the album does follow an already-released compilation—*The Best Of Billy Paul*.

G-FORCE

featuring
Gary Moore
Mark Nauseef
Tony Newton
& Willie Dee

Special guests on
the 'Whitesnake' UK tour




JUNE

1	Liverpool	Empire
2	Leicester	De Montford Hall
3	Southampton	Gaumont
4	Bristol	Colston Hall
6	Edinburgh	Odeon
7	Glasgow	Apollo
9	Hanley	Victoria Hall
10	Birmingham	Odeon
11	Birmingham	Odeon
13	Manchester	Apollo
14	Manchester	Apollo
15	Preston	Guild Hall
18	Newcastle	City Hall
19	Newcastle	City Hall
20	Bradford	St Georges Hall
21	Sheffield	City Hall
23	London	Hammersmith
24	London	Hammersmith



The debut album from G Force is released May 30th.
(initial quantities include a free 'sew on' patch)
and includes the single 'Hot Gossip' (initial quantities in full colour sleeve)

Album: 'G Force' JET LP 229  JET CA 229 Single: 'Hot Gossip' JET 183 

Free
competition
entry form to win
one of Gary Moore's
guitars in album
sleeve