

# RECORD BUSINESS

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April 6, 1981 VOLUME FOUR Number 3

60p

## Is PRT-Warwick merger on as March deadline passes?

THE FUTURE of PRT Records, subject of industry speculation since the breakdown of merger plans with RCA last year, looks as though it may be close to being resolved.

It is common knowledge that the company is for sale, but although a number of possible buyers, Chrysalis among them, have shown some initial interest, this has not been pursued, despite a price at less than the net asset value reportedly being offered as an

incentive. Stumbling block is believed to be the Mitcham factory, still active in manufacturing, but with its equipment coming close to the point when a heavy investment programme would be necessary to bring the operation up to date.

With March 31, the date when closure was projected but firmly denied, having passed, observers believe that ACC is on the verge of concluding a deal with Multiple Sound Distributors, owners of the Warwick TV label, and known to be interested in broadening the base of its operation in the light of the cooling of consumer interest in TV-promoted albums generally.

"We have in common with a number of companies looked at PRT, to see if there was anything which made sense to

us. We are not likely to buy PRT, but if there was a basis for mutually profitable business ventures, then maybe something might be arranged," commented MSD managing director Ian Miles.

However, the current industry view is that a merger may well be on the cards, with MSD becoming more active in the full-price market and using PRT's distribution and artist roster, recently reduced by the departure of Max Bygraves, but still featuring steady MOR sellers like Lena Martell and Acker Blik. It is, however, understood that any deal would not necessarily include the factory, which still has contracts to manufacture Ariola, Magnet, BBC and a number of smaller labels, which would cause complications if it were to be closed down.



BEGGARS BANQUET offers dealers the ultimate window display for these hard times. To promote the album by Spirit, *Potatoland* (LP BEGA 23), the label will arrange to deliver a sack of spuds for suitable in-store use. Seen demonstrating above is Nick Austin, head of Beggars Banquet. It goes without saying that *Potatoland* will be a 'Smash' hit.

## 208 show uses RB airplay info

RADIO LUXEMBOURG is introducing Britain's first chart show based on airplay popularity, as monitored by *Record Business*.

Due to go on the air for the first time on Easter Monday from 9pm-11pm, Britain's Top 30 Airplay Show will be introduced by Benny Brown and is scheduled for an indefinite run. It replaces Kid Jensen's America's Top 45s show.

Commenting on the station's decision to use RB's Airplay Guide as the basis for the new programme, 208 programme director Tony Prince stated: "We have come to the conclusion that sales-only charts are no longer reliable in the lower reaches as a guide to what the public is buying. By producing a show based on the choice of music being made to be played on the major stations around the country, at least we are reflecting a genuine professional love of music. I think we have the makings of a terrific show."

## Hoax was revenge, says Branson

VIRGIN RECORDS chairman Richard Branson admitted last week that he hoaxed trade magazine *Music & Video Week* into printing a preposterous story about launching a company that would revolutionise the music industry by piping stereo music directly into people's homes.

The elaborate spoof was perpetrated by Branson in retaliation for what he believes to be attacks on his group of companies by a *Music & Video Week* journalist which appear anonymously in *Private Eye*.

However, the trade paper's editor Rodney Burbeck denied he had been hoaxed. "Richard Branson gave us a very funny story and we printed it as an April Fool's day joke," he told *RB*. He declined to comment on Branson's allegations about the *Private Eye* 'mole'.

Headlined 'Branson's Bombshell', the story of the cable music system which 'will put recorded music into millions of homes without the need to buy a record or blank tape, or even turn on the radio' was the front page lead story in the issue that came out on April 1.

And the hoax not only fooled *Music & Video Week*. The story claimed Cable Music could avoid royalty payments, and protest calls flooded into Virgin's offices from all over the country. Publishers record companies and dealers were up in arms, and later in the days, as the story broke in America, hostile telegrams started filtering in.

At the same time, electronic companies seeking exclusive manufacturing deals on the domestic machinery which would supposedly play the music in the

nation's homes began to call in.

London's Capital Radio co-operated on the gigantic joke, carrying interviews with Branson until midway when all pranksters have to own up. On its 1 pm news bulletin it broke the admission that the whole thing was a jape.

The plot was hatched seven weeks ago and Branson registered a company named 'Cable Music' in February. Company lawyers and technicians put together plausible details about the system to be manufactured in a Virgin-owned factory 'somewhere in North Wales.'

"I hope Rodney Burbeck, who wrote the story, will see the funny side of it," Branson told *RB*. "I don't think he or anyone else could have found us out. All

● Turn to page 2



# RITA JANEZ

## GIVE IT TO ME BABY (TMG 1229)

A sensational single from the forthcoming album 'Street Songs'

WARNING

THIS RECORD MAY BE HAZARDOUS TO YOUR FEET





**DENIS GREAVES** of Nine Below Zero goes down a storm with customers at Virgin's Oxford Street Megastore. The band were playing a special lunchtime gig to promote their new album *Don't Point Your Finger on A&M* (AMHL 68521).

## BRITICO to close in June after 49 collecting years

BRITICO, THE collection agency administered by PRS, which deals with mechanical royalties on behalf of about 80 serious music publishers and composers is closing down on June 31 after 49 years in existence. Formed during the 1930s, BRITICO also represents the interests of the French, Dutch, Italian and Spanish collection agencies.

With the recession in the record industry and the consequent decline in income from mechanical royalties, BRITICO's turnover has been severely hit. The firm's last accounts showed that 1979 domestic receipts amounted to £30,000, plus foreign royalties of £101,000. Against this were set total distributions of £37,000 and administration expenses of £132,000, making a deficit of £38,000.

When BRITICO was previously faced with financial problems in March 1969, it became part of PRS for management purposes. It employs 15 people, under the direction of Agnes Beard (general manager) and Brian Wilkinson (assistant) and all staff are expected to be offered alternative positions within PRS.

Because of its affiliation with European societies, which tend to be more closely connected with writers than with

### ● BRANSON HOAX

From page one the details were checkable and we went to great pains to make sure the plan would work.

"We suspected that a certain journalist on the paper — not Rodney Burbeck — was feeding inaccurate stories to *Private Eye* about Virgin and we became fed up with it. So rather than writing him a legal letter, we devised an amusing way of getting our own back.

"I wanted to point out that a damaging inaccuracy in *Private Eye* about Virgin hurts every Virgin employee. If a journalist on *Music & Video Week* wants to dabble in inaccuracies he must realise that it just might backfire on him."

The company line from the trade paper was that staff realised they were being hoaxed and decided to play along for laughs. However, editor Burbeck was reported to be 'extremely upset' when the spoof was revealed in a Virgin telegram on Wednesday morning.

## Judge stops Decca Adam demos album

ADAM ANT has won his battle to stop Decca Records releasing a compilation album featuring 14 tracks recorded in 1978, 12 of which are available only in demo state.

Adam Ant, under his real name Stuart Goddard, and Antmusic his publisher, were granted an injunction restraining Decca from issuing the album in the High Court on Wednesday following a four- and one-half-hour action before Mr Justice Whitford. He was also awarded costs.

Andrew Bateson QC, for the Ants, claimed that release of the album would severely damage Adam's reputation and his earning ability. In a statement read to the court, Adam said: "Some of the songs I wouldn't want released at any time and the others have only historical interest. They are of insufficient quality to represent Adam & The Ants."

For the defence Patrick Howell said that Decca claimed to have the right to release all the material recorded during the period when Adam was under contract to the company. He argued that the public wanted the album and produced a bootleg record, containing many of the tracks, to show that it did have a market.

Whitford decided that the matter rested with the status of the recordings and whether they were covered by the recording contract between Adam & The Ants and Decca. "They were demo records prepared for the purpose of making a selection of material to be issued eventually. The defendants have made no case that these records fall within the agreement," he stated.

Decca proposed to release an album featuring 'Young Parisiens' and 'Lady', both properly mastered, and 'Bole' in 'The Bag Man', 'The Day I Met God', 'Catholic Day', 'Family Of Noise', 'Whip In My Valaise', 'Fall In', 'Bathroom Function', 'Rubber People', 'Christian Dior', 'Song For Ruth Ellis', 'Red Scab' and 'Juanito The Bandito'.

A Decca spokesman said after the hearing, "We are obviously disappointed with the decision. There is every possibility that Adam & The Ants fans will now suffer as these recordings will only be available in the lower quality bootleg form now in circulation." He added that Decca would be considering an appeal.

## Ikin returns to Australia

IN THE first of what is certain to be a rash of staff re-shuffles at WEA, marketing director Peter Ikin is planning to return to Australia.

The other department earmarked for change is a&r. Interviews have been conducted with a number of experienced a&r men in the last week and an announcement is expected soon.

Ikin leaves WEA in mid-April and will rejoin WEA Australia in his former position as marketing director. His UK replacement has yet to be announced and in the meantime, new

## Stone to head Virgin Video

VIRGIN HAS established a new division, Virgin Video and appointed Pete Stone, previously marketing director of Virgin Retail, to head it. Virgin Video will be marketing software through the Virgin Retail chain as well as through mail order and export operations.

This development follows the recent announcement that Virgin Retail has started to sell hi-fi, video hardware, TV's

## Holiday contest winners named

WINNER OF A free holiday for two in the South of France, first prize in a competition sponsored jointly by Battle Of The Bands Records and Riviera Swingers Camping Club, featured in *RB* March 23, was Mark A. Leacock of Cheltenham. Mark's entry was the first correct one to be opened on March 30, closing date of the contest. Readers were asked to unscramble the names of five acts which featured in *RB*'s Disco Chart on March 16.

The correct entry was 1) Harry Thumann, 2) Leprechaun, 3) Not James Player, 4) Second Image and 5) Breakfast Band. Mark's win entitles him to a fortnight at the Club L'Heraut, Cap d'Agde at a date of his own choosing, subject to availability, before September 11, 1981. He will also receive 10 free bottles of wine on arrival.

Runner-up copies of the Battle of the Bands album were won by D. Steele of Reading, Andy Barker of Peterborough, Alan Rowe of Guisborough, D.C. Satchell of Eastbourne, V. Woloahn of Yateley, Ross Donaldson of Jersey, Lee Peake of London SW2, F. Finlay of Glasgow, R. Bulford of Crawley and A.J. Evans of London W9.

## Plastics flexi 45

THE FIRST 10,000 copies of the Plastics' debut album *Welcome Back* (Island ILPS 9627) will include a free, four-colour flexi-picture-disc.

The picture flexi features 'Pate' and 'Last Train To Clarksville' — neither of which is included on the album itself. The 'B' side of the flexi is a full colour picture of Plastics singer Chica.

The album is released on April 27 to coincide with the band's first British tour. Earlier in March Island released a Plastics flexi single of 'Peace' c/w 'Diamond Head' at a 20p retail price tag.

marketing director Charles Levison will oversee all aspects of the marketing division working closely with relevant department heads.

WEA International president Nesuhi Ertegun stated: "Ikin is one of the outstanding executives in WEA International and I felt I needed his expertise as important policy changes were being made in the English operation. He has fulfilled his task admirably and is returning to Australia with the best wishes of all the new friends made in the UK during his brief stay."

and TV games in its new Portsmouth Megastore and has plans to expand these sales throughout the chain. Stone will continue to oversee this expansion into hi-fi. VCL has opened a video software department in the Oxford Street Megastore.

Virgin has also appointed Mike Evans as marketing manager to replace Stone in Virgin Retail.



## MULLINGS

IT IS good to be able to report that despite its current problems, the industry can still find time to support those in greater need. Radio Luxembourg dj **Stuart Henry** himself a victim of the disease and now confined to a wheelchair, has with the full support of 208 lent his name to a fund-raising appeal on behalf of the Multiple Sclerosis Society. This will take the form of a charity show at The Venue on April 28, and thanks largely to the energetic involvement of programme director **Tony Prince**, a great deal of unpaid support has been generated. Topping the bill will be **Adam and the Ants**, and other participants will include **Lene Lovich**, **Dexy's Midnight Runners**, **Rick Wakeman**, **Shock**, and if his Australian tour is not extended, **Billy Connolly** as compere. **High Life**, **Nomis**, **Trident Productions**, **Transvideo** and the **Rolling Stones Mobile** are also helping out in various ways, while **Mike Mansfield** will be filming the show, **Luxembourg** and, possibly, **Radio 1** will broadcast highlights. Tickets cost £10 (downstairs) and £5 for the balcony. Meanwhile, **Henry** will still broadcast for 208 as he continues to fight against this crippling ailment... also on the charity front, **Howard Harding** and **Eye Graham** (at presstime still waiting for the weather to improve sufficiently for them to make their long-delayed parachute jump) have so far raised £2000 for ex-singer **Sheila Rosstall**, now receiving treatment in America for her total allergy syndrome... while his possibly future involvement with **PRT** continues to simmer, **MSD** chief **Ian Miles** slipped off to Nashville with the aim of signing recording deals with veteran **Hank Snow** and **Billie Jo Spears**...

**STRANGE BUT TRUE** - a customer is suing the **MGM Grand** in Las Vegas for alleged damage to her hearing as she listened to a show there. And who was the singer concerned - none other than soft-voiced **Engel the Hump** would you believe? ... first the bad news - **Les McKuen**, once of the **BCR**, did not win the Tokyo Song Festival. But the good news is that he collected an award for 'outstanding achievement in performance and recordings' - don't miss a trick do these Japanese in making sure everybody goes home happy. The contest, we hear, was actually won by the UK's favourite sisters of **Nippon**, the **Nolans**... further to our report last week of the plans of chatty American man-about-town **Bob Miller** - **Brian Hutch** would like it to be known that although **Miller** is looking after **Matumbi's** live activities, he is still responsible for their recording interests, while **Maggie Farrar**, manager of **David Byron**, splutters; "Pishtush, Bob has been phoning me about getting a band together, but it is nowhere being formed." In the meantime, **Byron** has a single due on **Creole**... meanwhile **Capital Radio**, after protracted negotiations, has been given the greenlight to hold this year's Jazz Festival on Clapham Common in July, which is a relief, since **Sarah Vaughan**, **Dizzy Gillespie**, **Herbie Hancock**, **Lionel Hampton** and **Muddy Waters** had already been booked to appear...

**NEIL STOREY**, superfit Island press person, finished the London Marathon in a creditable 4 hours 40 minutes, raising £250-plus for handicapped children in the process. He buckled at the finishing line, needed help from the St. John Ambulance ladies. Three days later he was still somewhat legless and having difficulty in getting his socks on. Another finisher in 4 hours 50 minutes was **Tony Gourvish** of **Bradgate Bush**, who raised £500 for the Samaritans, while fastest of all was **Brian O'Donoghue** of **Human Records** in 4 hours 4 minutes... statement regarding future plans awaited from former Sire man **Paul McNally**... a thousand fragile female hearts are broken - **Marshall Arts** promoter and **RB** darts team member **Byron K. Orme** announces engagement to **Vivienne Haynes**... incidentally, our resident armwrestlers inflicted a crushing 8-3 defeat on a glamorous Rest Of The World team captained by **Chappell's Steve Blacknell**... on a mission from the **BPI**, **EMI** pr chief **Brian Southall** attending **NARM** to report back on American industry promotion scheme **Give The Gift Of Music**... this week's casualties include **PRT** head of promotion **Fred Faber** (homephone 75-45648), after seven years with the company, and **Brian Oliver**, founder with **Bruce Welch** of **Neon Music** in 1979. He can be contacted on 947 4454. Meantime **Neon** continues with **Welch** in charge.

## RECORD BUSINESS

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Subscriptions c/o **RBP Ltd.**, **Oakfield House**, **Perrymount Road**, **Haywards Heath**, **Sussex RH16 3DH**.  
Published by **Record Business Publications Ltd.**, **Hyde House**, **13 Langley Street**, **London WC2**, set by **TypeMatters** (London) Ltd., and printed by **Garrad and Lothhouse Ltd.**, **Crawley**. Registered at the Post Office as a newspaper.

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**NOBBY HALL**, a 49-year-old seaway worker from Kent, has an unusual hobby—he writes a nifty ballad. Earlier this year, he sent a demo tape to Chas & Dave who passed it on to their manager Bob England, (left, Eamonn Andrews pose). Consequently, Hall was signed to a long term songwriting contract with the England Publishing Company.

## Imports spark lower price for Collins album

IN THE face of a flood of imported copies of Phil Collins' *Face Value* album, Virgin Records has reduced the dealer price of the LP from £3.20 to £2.73 from last Wednesday until further notice.

## Ins & Outs

**BYRON K. ORME** has been made a director of concert promotion company Marshall Arts with immediate effect. He will have special responsibility for UK tours of American artists, beginning with Gilbert O'Sullivan's first British tour for four years which opens on April 9 and runs through until May 3. The company has recently moved to 124 Bond Street, London W1 (01-409 1371).

**DAVID HEPWORTH** has been appointed editor of the best-selling consumer magazine *Smash Hits*. He replaces Ian Crama who has yet to announce his intentions. Mark Ellen, assistant editor of *Trax*, replaces Hepworth as features editor of *Smash Hits*.

**INDEPENDENT PROMOTION** man Ray Stock has moved to 9-11, Richmond Buildings, London W1V 5AH and can be contacted on 01-439 3058.

**MAYFAIR RECORDING Studios** have moved to 11A Sharpleshall Street, London NW1 8YN. (Tel: 01-586 7746).

**GEORGE GLUCK MUSIC**, a subsidiary of George Gluck Music in Germany, has moved offices to 27a Queens Terrace, St John's Wood, London NW8 6DY.

**PETER MORLEY** has been appointed controller of programmes for Thorn-EMI Video Programmes. He will be responsible for originating, commissioning and acquiring product for the EMI Video catalogue.

## Court orders Nems to return masters

**SONGWRITER AND** record producer David Nicholson was granted an injunction in the High Court on Friday ordering Nems Records Ltd to return four master recordings to him.

Mr Justice Mair also granted Mr Nicholson, of May Road, Twickenham, an order preventing Nems making further sales of the recordings and ordered an inquiry into what royalties are due to Mr Nicholson under a 1976 distribution agreement, with judgement

for the sum found due.

The recordings involved are 'You Were On My Mind' and 'Pied Piper' by Crispian St. Peters and 'Giandular Fever' and 'Cypress' by the group Traxter.

Mr Nicholson had alleged that Nems repudiated the agreement by failing to pay royalties.

Nems were not represented in court and judgement was given against them in default of appearance.

## Deals

**EMI RECORDS** has snapped up The Undertones, who had been without a contract for six months since leaving Sire Records, in a worldwide deal. The group has formed its own label, Ardeck, and EMI has signed it for the world.

The group was not idle during its enforced absence and have an album and single ready for release. The single will be released on April 21 and the album *Positive Touch* is due on May 4. Both previous albums and seven singles will be made available on Ardeck in due course. The band will tour at the time of the album release.

**COCTEAU RECORDS**, the indie label founded and run by Bill Nelson and his manager Mark Rye, has several singles set for release in the next few months. So far, *Cocteau* has released only one single—Bill Nelson's 'Do You Dream In Colour'—but has now been re-activated to record material by other artists following Bill's recent signing to Mercury worldwide (excluding USA and Canada).

Distribution for Cocteau is by *Rough Trade* and other independents. First of the new releases is 'A Certain Bridge' (COQ 2) by Last Man in Europe (produced by Bill Nelson), out in mid-April.

Bill Nelson is currently in the studio recording a single with Liverpool group, *A Flock of Seagulls*, which will be the next Cocteau release.

**CELEBRITY RECORDS** has signed Patti Boulaye who releases a single 'He Is My Guy' (ACS 6), this week. It is taken from Patti's new album *Magic* (ACPL 010), to be scheduled for May 8.

## Polydor staff merry-go-round after Rudge's departure

THE DEPARTURE of Adrian Rudge after 11 years with Polydor has resulted in a series of personnel changes at the company.

John Perous, until now working in the popular product department, is appointed international exploitation manager, reporting to creative director Jim Cook. And with effect from April 1, Dennis Munday, also of the popular product department, will be working as

**MICKEY JUPP** has re-joined the Stiff Record label two and a half years after his last Stiff album, *Jupponee*. He has a new single out now entitled 'Don't Talk to Me'.

**THE ACTORS**, a five-piece commercial rock band, have signed to Circular Sounds.

**GO-FEET**, the Beat's own label, has signed the Mood Elevators, a three-piece Birmingham band. Their first single is 'Annapurna', which was released on March 27.

**GEORGE GLUCK Music** has finalised a deal for the publishing of new *Smash Hits* material with the single 'Clapping and Jumping' out on Creole and the album *Smurfs All Star Show* on K-tel.

RICHARD OGDEN of Ozone Management is to manage top New York recording engineer Michael Barbiero, who is now branching out into freelance work.



**ROCKET RECORDS** announce the signing of Dramatis to a long term world wide contract. Previously known as the Gary Numan Band, Dramatis parted company with Gary in April. Pictured above are Sally Atkins, Rocket head of a&r, John Hall, Rocket managing director, Robert Key, international manager, and Cedric Sharpley, Chris Payne, Dennis Haynes and Russell Bell, all of Dramatis.

artist development manager with the same reporting structure.

David Bower of the company's creative services department joins the pop product department and manager George McManus will be re-allocating the company roster soon, while head of creative services Lionel Burdge will be announcing Bower's replacement.

Adrian Rudge's future plans will be released shortly.

## Merchandising

### Free fanzine with Scars debut album

**PRE RECORDS**, the Charisma offshoot, this Friday (April 10) releases the debut album from the Edinburgh-based quartet Scars. *Author Author* (PREX 5) carries a dealer price of £2.61, and the first 10,000 will contain a free, large format, fanzine. A smaller version of the fanzine will be available with the cassette which contains two extra tracks. To promote the release PRE is issuing badges, making 200 shop displays available and putting out 20 x 30 inch posters. Consumer advertisements are being taken in *Smash Hits*, *The Face*, *NME*, *Record Mirror*, and the Scottish *Daily Record*, and co-operative advertising is planned. A free gold flexi-disc of the Scars' 'Your Attention Please' is being given away with the ID magazine and the band has also recorded a promotional film.

**BEGGARS BANQUET** has released a 5000 limited edition 12-inch version of the current Bauhaus single, 'Kick in the Eye' (BEG 55T). The single was originally incorrectly listed as being in 12-inch form, and constant requests for it have persuaded the label to finally put it out. Dealer price is the same as a normal seven-inch single (70p).

**SPANDA BALLET's** new single 'Musclebound'/'Glow' (CHS 2509) is a double 'A' side packed in a full colour bag. Chrysalis is also making the disc available in 12-inch form (CHS 12 2509) with 'Glow' as the 'A' side.

**POLYDOR RECORDS** has released the new single by heavy metal band *A II Z* in both seven and 12-inch forms. 'No Fun After Midnight' (POSP 243) contains just two tracks while the 12-inch version (POSPX 243) is pressed in crimson vinyl, in a picture bag, with an additional track.

**CTI RECORDS**, through PolyGram, has released a single from the top selling import album *Use One*. 'Grand Prix/Double Start' (CTSP 16) features John McLaughlin, Stanley Clarke and Paulinho Da Costa and the 12-inch version (CTSPX 16) has full length versions of both tunes.

**BROWN RECORDS** has released the new *Girlschool* in both seven and 10-inch forms, the latter containing an extra track, as it did with the *Girlschool/Motorhead* release. 'Hit & Run' (BRO 118 and BROX 118) is available in a full colour picture bag in both forms. The dealer price for the 10-inch is 91p.

**CARRERE RECORDS** releases a maxi-single by Essex rockers Eric Blake on April 17. 'Born To Be Special' (CAR 17) is available in a full-colour gatefold sleeve and Carrere is mounting an extensive promotional campaign.



## RETAILING

# Reddingtons, a chain with each shop a specialist

MAIL ORDER business formed the basis for Reddingtons Rare Records, but today it boasts four shops in Birmingham, an international reputation for rare records and its own record label.

RRR was founded 13 years ago by Post Office worker Danny Reddington who had a passion for rare rock 'n' roll records. This led to his starting a mail order business and taking a market stall before acquiring a shop in the centre of Birmingham.

While RRR is a chain, it is a chain with a difference. Each shop has its own speciality - supplied by Reddingtons' own warehouse.

In terms of volume the 'Rock Shop' is the most important but its title is misleading. As well as rock the shop stocks MOR and new wave music, with the emphasis on current releases in albums and singles. Reddingtons conservatively estimates the stock at 10,000 albums and 8,000 singles - half of which are second hand.

Oldest of the four is the rock 'n' roll shop which contains specialist sections on country, jazz, folk, humour, blues,

classical and vintage records - containing many thousands of 78s.

Because of the nature of its business the rock 'n' roll shop carries only a small percentage of new material and its concentration of rare oldies attracts collectors for all over the country.

Dance music is catered for by the third shop under the general title 'Soul'. It supplies the large black music market, specialising in disco and reggae.

Economic forces dictate that the most recent shop opened is a bargain basement to sell the overstocks of the rock and soul shops. Even then RRR thought a money-spinning gimmick necessary and so video games were installed with great success. The warehouse has now also been opened as a bargain basement with the video attraction.

In the face of industry recession RRR has increased investment by forming its own label.

The rock shop has been launched as a video centre and has been successful to some degree. As with the early days of records, videos are bought, swapped, or exchanged for records in order to build up stocks.

# Glaine Paige



## Wholesale & Import Round-up

K-TEL HAS two new TV-advertised albums in April with widespread promotion. *Chart Busters 81* (NE 1118) is a strong selection of recent hits, including 'Jealous Guy' by Roxy Music and 'Shaddup You Face' by Joe Dolce, plus tracks from Adam & The Ants, Phil Collins, Slade, Motorhead/Gipsychool, Landscape, Fred Wedlock, Dave Stewart/Colin Blunstone and the brand new Matchbox single. National TV promotion starts on April 13.

A week later promotion begins in the Midlands for the second K-tel heavy metal compilation *Axe Attack II* (NE

1120) which is rated even stronger than the first. It contains tracks by Rainbow, Motorhead, Judas Priest, Black Sabbath, Gillan, Rush, Deep Purple, Scorpions, Whitesnake, Iron Maiden, Def Leppard, Ted Nugent, Michael Schenker, Samson, Blue Oyster Cult, Aerosmith and UFO. Consumer press advertising is being taken on this album.

Advance orders for both these albums are being taken by Lugtons which this week also has a series of Charly singles and albums by R&B greats such as Elmore James, Professor Longhair, John Lee Hooker and T-Bone Walker.

## TV GUIDE

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

**ATV**  
**THE ADVENTURES OF Thin Lizzy**  
 (Now, 2 weeks) (3.25-3.36) Venglo LZTZV(LIZMC)1  
**ROLL ON Venglos**  
 (Now, 1 week) (2.94-3.03) Polyester REDTV(REDMC)1  
**MAKING WAVES Nolans**  
 (15th April, 2-3 weeks) Epic EPC (40)10023  
**20 COUNTRY CLASSICS George Hamilton IV**  
 (Now, 2 weeks) (4.99-5.29) Warwick WWI(4)5101

**ANGLIA**  
**COUNTRY MY WAY Don Gibson**  
 (Now, 1 week) (4.99-5.49) Warwick WWI(4)5103  
**22 ORIGINAL CLASSICS Pat Boone**  
 (Now, 2 weeks) (4.99-5.49) Warwick WWI(4)5089

**HTV**  
**THE ROGER WHITTAKER ALBUM Roger Whittaker**  
 (Now, 2 weeks) (5.49-5.99) K-tel NE 1105 (CE 2105)  
**IT'S ONLY MAKE BELIEVE Conway Twitty**  
 (Now, 1 week) (4.99-5.49) Warwick WWI(4)5102  
**MAKING WAVES Nolans**  
 (15th April, 2-3 weeks) Epic EPC (40)10023

**LONDON**  
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**20 COUNTRY CLASSICS George Hamilton IV**  
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**WESTWARD**  
**IT'S ONLY MAKE BELIEVE Conway Twitty**  
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**LOWESTOFT DEALERS** Morlings faced the moment which everybody dreads when fire swept through its modernised record department recently. Such was the design of the store that although the fire itself was contained to a relatively small area the damage by smoke, steam and water was widespread, affecting the radio, television, musical instrument and sheet music departments. Immediate steps were taken and the company hopes to be back to normal very quickly. In the picture director Richard Morling and manageress Rachel Lines survey the charred stock.

THE NEW SINGLE

# "FALLING DOWN TO EARTH"

A New Song by Mike Batt and Tim Rice

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ARISTA 405

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## FEATURE

**BRIAN MULLIGAN** deploras the entry of yet another 'manufactured' act to perform our entry this year in the rapidly deteriorating Eurovision Song Contest.

UNLESS THEY won the Eurovision Song Contest in Dublin on Saturday – and even if they did – the odds are stacked against Bucks Fizz, the UK entrants, ever being heard of again.

If the experience of recent years is any guide – can anybody remember Prima Donna, Black Lace, Coco, Rock Bottom, our other contenders going back to 1977? – the most they can expect is one hit single of modest proportions before a return to anonymity. The increasingly irrelevant Song For Europe will have claimed another casualty, another group of fresh-faced, pre-packaged nobodies with no past will have found they have no future. The only excusable aspect of this sorry state of affairs is that they will be willing victims, fully aware beforehand of what they are – or more realistically are not – letting themselves in for. A moment of glory it may be – a career beginning it almost certainly is not.

Britain has an honourable tradition with its past contributions to the Eurovision Contest, and even if it is fashionable to deride it in the music industry, the fact remains that as an opportunity to expose talent and songs it remains without serious competition. But it is

## Eurovision – why enter these nowhere acts?

necessary to go back to 1976 and Brotherhood Of Man, who won the final in Holland, to find a British act that built any form of meaningful career as a result of participating in the event.

Part of the problem which has led to the upsurge of clean-cut nonentities is the way in which songs are required to be submitted. Way back in 1975 and earlier, it was customary for one act to be invited to sing a selection of songs, suitable or otherwise. Those with long memories will recall that this resulted in artists of the calibre of Cliff Richard, the Shadows and Olivia Newton-John representing Britain. Then, because this was regarded as limiting the open nature of the event as an opportunity for writers, the rules were changed.

At the time of entry, many months before the writer knows whether the song has a chance of being shortlisted for the British final, he is required to give the name of the artist who will be performing it. It is here that publishers and songwriters are united in their view that unless the composer is also the performer, it is impossible to know that far in advance whether an artist will be available. Thus it has become the fashion to think of a suitable name for an

act – and then once the song has fought its way to the final from the 600 or so other compositions, to find faces to fit the bill.

Billy Laurie whose Paper Music company represents Andy Hill, writer of 'Making Your Mind Up', the Bucks Fizz song, expresses his frustration thus – "How," he asks, "can you ask a major name to stand by to perform your song five months before you know whether it has been selected for the final?" Like some of his contemporaries, Laurie thinks that the songs should be judged on merit from the demo tape and at the point when the shortlist is announced then suitable artists are recruited to perform the material.

To form Bucks Fizz, a former one person who actually featured on the demo, recruited a fill member of another onetime Eurohopeful Coco and then found the remaining two faces through an advertisement in *The Stage*. Thus are instant groups formed.

Stuart Slater, Chrysalis Music chief, has plenty of experience of the Song For Europe. In 1978, in partnership with Stephanie de Sykes, he wrote 'The Bad Old Days' for Coco, then actually a performing club act, and last year penned 'Love Enough For Two' for Prima Donna. After fulfilling a two-single deal with Ariola, Prima Donna went the way of so many Eurovision contenders and split up.

"We explained to them what they could expect to earn over a year, but they decided they would prefer to concentrate on their own careers and we agreed to call it a day," says Slater. He is one of those who believes Britain's entry should be selected through a radio competition with only the Eurovision final being covered by television. "The whole event is going slowly downhill. People who used to be involved are saying they can't be bothered any more. Some new thinking is needed," he says.

The problem with Eurovision generally, in the view of MPA president Ron



**BUCKS FIZZ:** who will remember them after Eurovision.

White, is that somewhere along the way it changed from being a song contest to being a vision contest. "Everybody goes for appearance as much as the strength of the song. It was different when it was on radio," says White who is keen to embark on discussions with the BBC on the future shape of the British contest.

The MPA will find Robin Nash, BBC TV head of light entertainment, as eager as anybody to find a new approach, but uncertain as to what it should be. "It is a continual conversation piece in my life," says Nash, who would like to see the contest generating more interest, while remaining content with the kind of viewing figures it generates.

His own feeling is that a system of regional heats might help arouse more enthusiasm from public and composers – but that would be an expensive exercise, although surely one which might well interest the growing number of sponsors associated with BBC televised entertainment.

The current selection process of open competition for songwriters is one that seems to meet with all-round approval, but a less democratic process might make for an improvement in quality. One suggestion is that the country's most successful songwriter(s), based on the previous year's chart performance analysis, be invited to write a group of songs to be performed by a chosen artist.

Pretty well any alternative to the continuing descent into anonymity would be preferable in the majority view, particularly if it helped re-enhance the status of the event as a vehicle for songwriting excellence.

DEPARTMENT

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**CLIFF RICHARD:** one of the calibre artists who gave Britain a chance



# DISCO

## Disco Dealer

A WEEK of major changes, as virtually all of *RB's* disco charts feature new number ones. Linx defeated the Whispers on the singles chart by not too great a margin, while on the 12-inch sales listing the latter group actually held onto its lead by an even smaller gap. Some dealers reported difficulty obtaining copies of Linx on 12-inch over the last few days (one had even been informed that the larger format was now deleted!), and this certainly seems to have prevented it from conquering all in quite the expected style this week.

Quincy Jones' *Dude* album topped the import listing quite convincingly, but it will vanish again next week, as the UK pressing of same is being rushed into the shops as this column is typed. The same applies to Jerry Knight's *Perfect Fit* and *Passage* by Passage (actually Louis Johnson of the Brothers Johnson); though A&M appears to be holding back on Brenda Russell's *Love Life*, now just making its import chart debut. New import albums have been notable by their absence over the last seven days, although the importers promise a host of goodies before next week, including a long-awaited jazz-funk set by the Jeff Lorber Fusion, titled *Galaxian* (Inner City).

With CBS' release of the Dutch 'Stars On 45' mix-medley imminent, another contender has just appeared which could well undermine its appeal, at least in the specialist market. Titled 'Ain't No Stoppin' - Disco Mix 1981', this is a British production of completely legal status, featuring carbony snippets of a whole host of familiar records, including oldies like 'Le Freak', 'Car Wash', 'Baby Love', 'The Hustle' and 'Ring My Bell', as well as more recent sounds such as 'Rapture', 'Mysteries Of The World' and 'Oops Upside Your Head'. The same sequence is repeated on both sides of the 12-inch, though interestingly the running speed differs slightly, giving an A-side BPM of 130 and a slower 128BPM on the flip! Available through Record Shack, the catalogue number is M 1.

Another source of increasingly successful UK disco productions is Groove Records. Through its current production tie-up with EMI, Groove has had four disco chart hits in quick succession with K.I.D., the Invasions, and currently the Scratch Band and Touch. The label is opening new offices shortly, near to but separate from its highly successful West End shop, and yet more strong product is promised from British bands Fruitcake, Banzai and Cayaine - the latter a jazz/funk/salsa outfit currently at work in the studio with Groove supervisor Chris Palmer, with the label's first album in mind.

BARRY LAZELL

## Breakers

51	47	JUST THE TWO OF US	Elektra
52	62	TONIGHT WE LOVE RUSS	MCA
53	61	ONE MORE TIME	A&M
54	41	HARBOURLOTTIBIN/JUST CHILIN' OUT	Arista/GPP
55	50	I'VE BEEN LONELY FOR SO LONG	WEA
56	26	ALL AMERICAN GIRLS	Atlantic
57	31	GET YOURSELF TOGETHER	Champaign
58	36	YESTERDAY ONCE MORE	Atlantic
59	53	FEEL IT Revolution	Spinnaker
60	48	HANDS UP Onaway	Careere
61	42	TONIGHT IS THE NIGHT Islay Bros	Epic
62	43	SIXTY THRILLS A MINUTE	Capitol
63	63	FANTASTIC VOYAGE Lakeside	Solar
64	44	GRAND PRIX Fuse One	CTI
65	45	DO IT ALL NIGHT Dance	Rap City (import)
66	42	FRIENDS AGAIN Not James Player	Ultimate
67	43	DO IT ALL NIGHT Dance	Polydisc
68	39	TAKE IT TO THE TOP Spectrum	Record Shack
69	45	DO IT ALL NIGHT Dance	Warner Bros
70	51	IT'S MINE AND YOU DON'T OWN IT	DJM

## Import Albums

1	2	THE DUDE Quincy Jones	A&M
2	1	BY ALL MEANS Alphonse Mouzon	Pausa
3	1	LET ME BE THE ONE Webster Lewis	Epic
4	1	ONE MORE TIME	Warner Bros
5	5	KISSES Jack McVurll	Sugarhill
6	1	THE MIGHTY	Capitol
7	6	GRAND SLAM Islay Brothers	T-Nax
8	6	PASSAGE Passage	Capitol
9	13	ALL THE REASONS Noel Pointer	Liberty
10	17	LET THE MISTRELS PLAY ON	Muse
11	10	LOVE LIFE Brenda Russell	A&M
12	10	ALICIA TO DREAM Kleeber	Atlantic
13	11	KEEP ON STOPPIN'	Chocolate City
14	12	FEEL THE RHYTHM Phyllis Redd	Mercury
15	9	RANDY Randy Brown	Casablanca
16	18	SOFT TIME L.A. Boppers	Mercury
17	16	HOW 'BOUT US Champagn	US Columbia
18	15	BASSUS DIRECTUS Ann Egilson	Inner City
19	15	MY MELODY Deonice Williams	US Columbia
20	19	FUSE ONE Fuse	CTI

## Disco Albums

1	4	INTUITION Linx	Chrysalis
2	1	RE-MIXTURE Various	Chrysalis
3	3	HOTTER THAN JULY Stevie Wonder	Motown
4	1	SOUTHERN FREEZE Freeze	CBS
5	1	SOUTHERN FREEZE Freeze	Beggars Banquet
6	2	MIRACLES Change	WEA
7	2	IMAGINATION Various	Solar
8	7	RHYTHM N REGGAE Various	K-Tel
9	15	CANDLES Heatwave	GTO
10	10	IT'S JUST THE WAY I FEEL	Gene Duplop
11	6	NARD Bernard Wright	Arista/GPP
12	9	TO LOVE AGAIN Diana Ross	Capitol
13	12	ROLL ON Various	Polygram
14	11	IN OUR TIME Marvin Gaye	Motown
15	8	ROUND TRIP Light Of The World	Ensign
16	14	CELEBRATE Kool And The Gang	De-Lite
17	20	WHEELS THAT GROOVE Washington Jz	Elektra
18	18	ALL AMERICAN GIRLS Sister Sledge	Aramic
19	19	GIVE ME THE NIGHT	Warner Bros
20	13	HOUSE OF MUSIC 2 S. Monk	Mirage

## Twelve Inchers

1	1	IT'S A LOVE THING Whispers	Solar
2	1	INTUITION Linx	Chrysalis
3	1	GOOD THING GOING Sugar Minott	RCR
4	1	BY ALL MEANS Alphonse Mouzon	Escalator
5	4	TIME LIGHT Of The World	Mercury
6	4	LOVE (IS GONNA BE ON YOUR SIDE)	Finley
7	3	GET TOUGH Kleeber	Atlantic
8	2	LOVE GARDEN Level 42	Atlantic
9	3	LOC-UP Love & Prostitution	Escalator
10	15	MAKE THE MOVIE Marvin	Solar
11	2	HIT 'N' RUN LOVER Carol Jans	Matra (import)
12	1	MAN YOU KNOW IT Shalamar	Epic
13	1	CAN I TAKE YOU HOME	Arista
14	1	CAN'T GET ENOUGH OF YOU	TSOB (import)
15	1	JITTERBUGGIN' Heatwave	Ice Ensign
16	16	JONES VS. JONES Kool & The Gang	GTO
17	12	PARADISE Change	De-Lite
18	1	HUMPIN' Gap Band	Mercury
19	1	ALNO CORRIDIA Quincy Jones	A&M
20	18	GROOVE CONTROL Dynasty	A&M

## Futurist Dance

1	7	MEMORABILIA Soft Cell	Some Bizzare 12"
2	2	FROM THE TEA-ROOMS OF URANUS	Some Bizzare 12"
3	1	PLANET EARTH Duran Duran	RCALP
4	1	ENSTEIN A GO-GO Landscape	EMI 12"
5	4	KICK IN THE EYE	RCR 12"
6	9	MEMORANCE DAY B. Movie	Beggars Banquet 7"
7	—	(WE DON'T NEED THIS) FASCIST GROOVE THANG	Deam 12"
8	4	MIND OF 'TOY' (DANCE MIX)	Virgin 12"
9	6	YELLOW PEARL Philip Lynott	Polydisc 12"
10	—	MAKE ROOM Fall (single)	Vertigo 7"

Chart supplied by Flashback Records, Newport



APRIL  
 24 Liverpool Royal Court  
 25 Redcar Coatham Bowl  
 26 Edinburgh Odeon  
 27 Glasgow The Pavilion  
 29 Newcastle Mayfair  
 30 Bradford St Georges Hall  
 MAY  
 1 Nottingham Rock City  
 2 Birmingham Odeon  
 3 Norwich N.E.A.  
 5 Bristol Locarno  
 6 Cardiff Top Rank  
 8 Manchester The Apollo  
 9 Sheffield City Hall  
 10 Slough Fulcrum Centre  
 12 Poole Art Centre  
 13 Brighton Top Rank  
 14 Kilburn National Club

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NEW SINGLE  
**FLYING HIGH**  
 c.w.  
**FLYING HIGH REMIX**  
 BEG 55 55 T

Deanna Dwyer

# NOW MAGNETIC VIDEO HAS RELEASED 'ALIEN'. SCREAM ALL THE WAY TO THE BANK.

Magnetic Video, a Twentieth Century-Fox Company, were pioneers in the UK videocassette market.

In fact, we were the first to gain distribution to major retail outlets.

And no wonder, with blockbusters like "Alien".

This amazing horror/sci-fi, directed by Ridley Scott, is released on videocassette this April and follows our exclusive release of "The Rose" in March, starring Bette Midler.

Bette won a Grammy for her recording of the title track.

## "ALIEN" IS DRIPPING WITH PROFITS

This box office smash proved to be the best-selling videocassette in the US last year. It entered the *Billboard* chart at No. 1 in July and stayed there for 13 weeks. It was back at No. 1 in December and even in March '81 it was still the No. 3 slot after an incredible 36 weeks on the chart.

THIS WEEK	LAST POSITION	WEEKS ON CHART	TITLE
1	2	22	"ALIEN" 20th Century-Fox Magnetic Video
2	1	2	"STAR TREK" Paramount Pictures, Paramount Home Video
3	6	2	"ALL THAT JAZZ" 20th Century-Fox Magnetic Video
4	5	4	"CLOSE ENCOUNTERS" Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment
5	3	2	"BLUES BROTHERS" Universal City Studios Inc. MCA Distributing Corporation

*Billboard* 6th December, 1980

This is what *Billboard Magazine* had to say:

"The video business has its first runaway hit movie, the 20th Century-Fox film, 'Alien', distributed by Magnetic Video." 6th September, 1980

"The hot selling 'Alien' took a reported 45 days to achieve \$1 million worth of business." 11th October, 1980

"ALIEN" WILL BURST  
ACROSS TV SCREENS THIS WEEK



There is a heavy one-week TV Campaign appearing in the London area *this week* using a thrilling 20-second commercial. The film is sure to stimulate the interest of your customers prior to the Bank Holiday Weekend.

### MAGAZINES

Colour advertisements supporting the TV campaign will appear in *Television* and *Home Video*, *Video Review*, *Video Today* and *Time Out* during April.

## AND POINT-OF-SALE

A large full-colour poster and a free-standing showcard are available FREE when you place your order.

## "ALIEN" IS JUST ONE OF OUR EXCLUSIVE APRIL RELEASES

The following are also released this month.

### "DAMIEN-OMEN II"

The second chilling instalment in "The Omen" trilogy as the child anti-Christ slowly eliminates everyone who stands in his way.

### "A STRANGE CASE OF ALICE COOPER"

The vampire of rock opera appears on the screen with all the fantasies and grand paraphernalia befitting this pioneer of shock rock.

### "THE HEARTBREAK KID"

Neil Simon's screenplay and Elaine May's subtle direction combine to present a keenly felt "Graduate"-type satire on the happiness fantasies of the modern American male.

### "A LETTER TO THREE WIVES"

Three small-town wives, about to take a boat trip on the Hudson, receive a joint message from a local vamp telling them she has run off with one of their husbands.

### "THE DAY THE EARTH STOOD STILL"

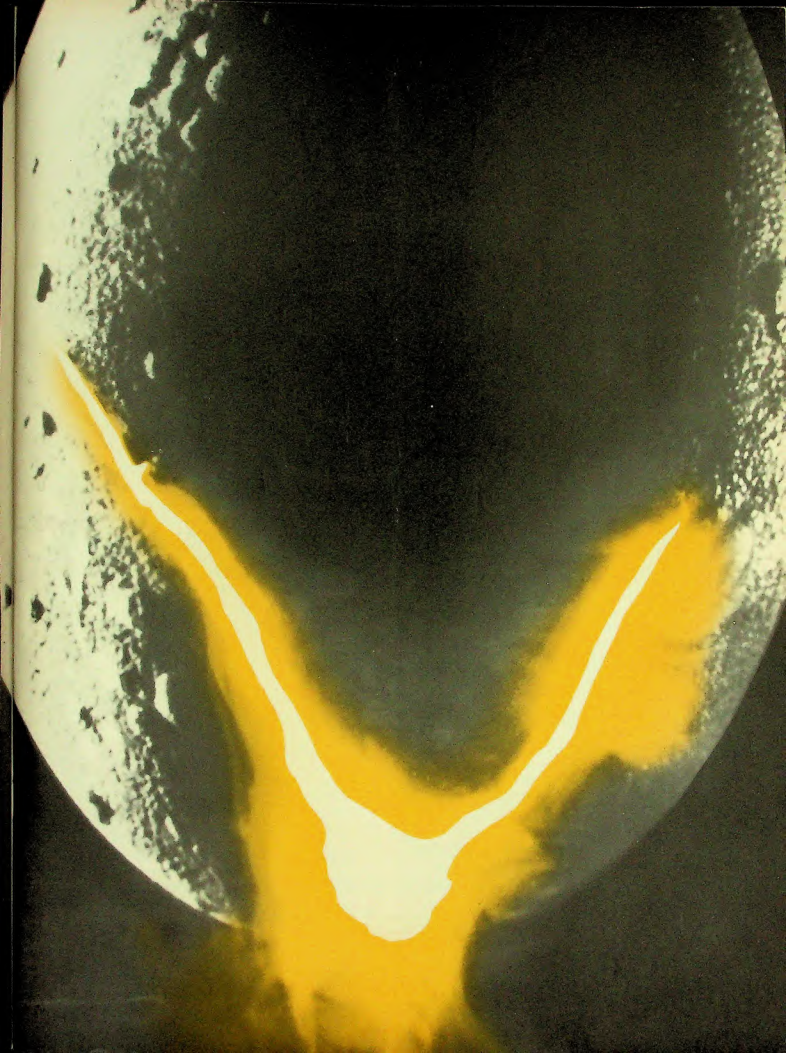
A thrilling science fiction classic, among the first to deal with aliens from outer space and the dangers of nuclear aggression.

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# Singles Top 100

**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 adopted 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.

- **Bullet** Strong upward movement on sales and/or airplay
  - **New Entry**
  - ◆ **Platinum Disc** 1 million sales (BPI certified)
  - **Gold Disc** 1/2 million sales (BPI certified)
  - **Silver Disc** 1/4 million sales (BPI certified)
  - **Sales or Airplay Index** less than 0.5
  - \* **All sales or airplay indexed to nearest whole number**
  - D** **Distributor Code details: see New Singles Page**
  - I** **Brackets as part of a catalogue number indicates 12-inch availability, eg. CAB(L) 503 indicates: CAB 503 7-inch single CABL 503 = 12-inch single**
- Record Business guide to last week's market strength*

Ths Weeks	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Debut Use	
★	1	1	66	99	THIS OLE HOUSE SHAKIN' STEVENS	● EPIC EPC 9555	C
★	2	5	5	62	99	MOTOWN (T)CTMG 1226 E	E
	3	2	7	55	69	RAK 327	E
★	4	7	3	45	45	DINGLES SID 27	M
★	5	28	3	44	79	RCA 56	R
	6	4	9	44	31	SAFARI TOY 1	M
★	7	12	6	32	71	CHRYSLIS CHS (12)2500	F
★	8	11	6	32	58	RCA RCA(T) 22	R
	9	3	8	31	69	● E.G./POLYDOR ROXY 2	F
★	10	16	4	25	63	ALBION (12)CIJON 1009	M
	11	6	11	24	48	MERCURY TEAR 2	F
★	12	15	7	22	99	STIFF/BROKEN BROKEN 1	C
	13	9	11	22	55	○ POLYDOR POSP 214	F
★	14	20	5	22	60	SOLAR SO-16(T)	R
	15	14	5	21	68	POLYDOR POSP 236	F
	16	13	8	21	57	EMI (12)EMI 5137	C
	17	8	14	20	34	CBS 8877	E
	18	10	6	19	70	POLYDOR WHO 4	F
★	19	31	3	18	64	VERTIGO VER 1	F
	20	22	3	18	21	ISLAND (12)WIP 6691	E
★	21	35	4	15	43	VIRGIN VS 406	C
	22	24	4	15	54	EPIC EPC 9571	C
	23	19	7	14	70	DE-LITE KOOL 11(12)	F
★	24	27	7	14	53	EPIC EPC (13)9554	C
	25	17	8	13	59	ARIOLA ARO 251	A
	26	18	12	12	6	● CHRYSLIS CHS (12)2481	F
★	27	30	3	12	55	RCA BOW(T) 9	R
★	28	56	2	11	40	MAGNET MAG 187	A
	29	23	6	11	71	VIRGIN VS 402(12)	C
★	30	46	2	11	49	GEFFEN K7920(T)M	W
★	31	42	2	11	1	MERCURY VITAL 7(12)	F
	32	21	10	10	9	○ BEGGARS BANQUET BEG51(T)	W
★	33	■	1	10	12	VIRGIN VS 397(12)	C
★	34	65	2	9	37	RCA RCA(T) 58	R
	35	32	3	10	6	B.E.F./VIRGIN VS 400	C
	36	26	5	10	9	FACTORY FAC 33(12)	QIP
	37	25	6	9	14	VERTIGO QUO 5	F
★	38	41	4	8	54	GTO GT (12)390	C
	39	36	3	9	15	DJM DJS 10965	C
★	40	72	2	8	27	CHRYSLIS CHS 2510	F
★	41	61	2	7	62	VERTIGO MOVIE 2	F
	42	37	5	7	53	EPIC EPC (13)9572	C
	43	43	5	7	49	MERCURY POLE (10)	F
★	44	■	1	7	18	EMI 5151	E
★	45	■	1	8	12	FICTION FIC(S)X 12	F
	46	29	9	7	22	SIRE SIR 4048(T)	W
★	47	60	2	6	57	MOTOWN TMG 1227	E
★	48	■	1	6	26	REFORMATION CHS 122509	F
	49	49	5	5	61	STIFF (Z)BUY(IT) 97	C
	50	34	9	6	2	● EPIC EPC 9518	C
★	51	55	2	6	12	EMI (TC)EMI 5153	E
	52	38	4	6	3	EMI (TC)EMI 5145	E
	53	33	10	6	5	ENSIGN ENY(T) 201	R
★	54	71	2	5	18	MERCURY MER(X) 64	F
★	55	70	2	4	56	ARRIVAL PIK 2	P
★	56	86	3	5	21	SOLAR SO(T) 17	R
	57	45	17	5	12	● CBS 9352	C
★	58	75	5	5	13	MUTE MUTE 013	Q/M
	59	48	6	4	34	LIBERTY BP 388	E
	60	39	8	5	5	BRONZE BROIX 116	F



This Week	Last Week	Wks on Chart	Album	Single	Artist
51	62	4	5	4	DEAD POP STARS ALTERED IMAGES
★ 62	72	7	5	7	IS VIC THRE? DEPARTMENT S
63	54	4	48	48	ALMOST SATURDAY NIGHT DAVE EDMUNDS
64	47	3	4	45	YELLOW PEARL PHILIP LYNOTT
★ 65	■	1	3	47	BABE'S IN THE WOOD MATCHBOX
66	44	11	5	5	I SURRENDER RAINBOW
★ 67	76	3	4	32	AI NO CORRIDA II-NO-KO-REI-DAI QUINCY JONES
★ 68	■	1	3	49	BERMUDA TRIANGLE BARRY MANLOW
69	40	9	4	12	HOW LOVE KELLY MARIE
70	51	4	4	24	PLAN B TRIP'S MIDNIGHT RUNNERS
★ 71	■	1	4	1	AND THE BANGS LAYED ON SAXON
72	67	3	4	23	TAKA TACK SHAKIN' PYRAMIDS
73	52	6	4	★	NAGASAKI NIGHTMARE CRASS
★ 74	■	1	3	29	WHEELS AINT COMING DOWN SLADE
★ 75	96	2	3	34	KEEP ON LOVING YOU RED SPEEDWAGON
★ 76	84	2	4	2	KICK IN THE EYE BAUHHAUS
77	81	3	4	26	UNITED TOGETHER - I CAN'T TURN YOU LOOSE ARETHA FRANKLIN
★ 78	■	1	4	13	JUST LIKE NOTHING ON EARTH STRANGLERS
79	58	12	4	4	WOMAN JOHN LENNON
80	74	4	4	4	REMEMBRANCE DAY B MOVIE
81	66	2	4	12	BARAN BELL NELSON
★ 82	■	1	4	1	HUMPIN' GAB BAND
★ 83	■	1	3	34	DON'T PANIC LIQUID GOLD
★ 84	■	1	3	10	CHI MAI ENNIO MORICONE
★ 85	■	1	3	8	CAN'T GET ENOUGH OF YOU EDDY GRANT
★ 86	■	1	3	9	DON'T BREAK MY HEART AGAIN WHITESNAKE
87	50	11	3	1	THE RETURN OF THE LOS PALMAS 7 MADNESS
88	57	5	3	6	GET TROUGH KLEER
★ 89	■	1	3	7	THE STORY SO FAR TYGERS OF PAN TANG
90	77	3	2	37	SANT SAENS & A ROBERTSON
91	23	2	35	9	RIDE LIKE THE WIND JONAS COOPER CROSS
92	92	1	3	5	POOR OLD SUE ORANGE JUICE
93	68	5	2	19	LIVING IN THE UK SHAKATAK
94	■	1	3	★	EASY LIFE COCKNEY REJECTS
95	■	1	3	4	DOGS OF WAR EXPLOITED
96	98	2	2	4	EYE OF THE LENS COMAT ANGELS
97	53	5	2	22	ALL AMERICAN GIRLS SISTER SLADE
98	59	9	2	1	ROCK THE TOWN STRAY CATS
99	■	1	2	★	MOLE IN THE HOLE LENNY HENRY
100	■	1	2	5	HIT AND RUN GIRLSCHOOL

Label/Cat No.	EP	LP	CD	Debut
EMM EPC A1023				
RCA D 1003				
SWANSONS SK 19424				
VERTIGO 3010 3121				
MAGNET MAG 193				
POLYDOR POSP 221				
A&M AMSSO 8109				
ARISTA ARIST 406				
CALIBRE PLUS PFLUS15				
PARLOPHONE R6646				
CARRERA CAR 180P				
CUBA LIBRE/VIRGIN VS 404				
CRASS 421984/5				
CHEAPSTAKE CHEAP 21				
EPIC EPIC 9544				
BEGGARS BANQUET BEGS41T				
ARISTA ARIST 395				
LIBERTY BP 393				
OFFER K79 195M				
DEFAM DAMY 437				
MERCURY WML 1121				
MERCURY MEXRO 63				
POLO POLD 112 B				
BCB RESL 92				
ENBIGN ENYHT 207				
LIBERTY BP 395				
STIFF BUYVIT 108				
ATLANTIC K11560T				
MCA 632				
ASYLUM K12523				
WARNER BROS K17658				
POSTCARD B1-2				
POLYDOR POSP2130				
ZONOPHON 2 20				
SECRET SHH 110				
POLYDOR POSP2142				
ATLANTIC K116961T				
ARISTA ICASCAT 2				
JET JET 706				
BRONZE RECORD 118				

# Ones To Watch

- 101 SHUT YER GOB LEE BRENNAN (HGX ROX 018)
- 102 BURUNDI BLACK BURUNDI (BLACK BARCLAY BAKU) 1
- 103 LOVE GAMES LEVEL 42 (POLYDOR POSP16) 2341
- 104 BABY LOVE HONEY BANE... (ZONOPHON 2 19)
- 105 WHAT WE ALL WANT GANG OF FOUR (EMI 123EM 5148)
- 106 ALL DAY AND ALL THE NIGHT PRAYING MANTIS (ARISTA ARIST 397)
- 107 BELA LIGODRI'S DEAD BAUHAUS (HAWK WOODER TERRY 2)
- 108 JUST THE TWO OF US GROVER WASHINGTON JR (ELEKTRA K125141T)
- 109 UNEXPECTED GUEST UK DAY FRESH (FRESH 28)
- 110 TELL ME EASTER'S ON A FRIDAY ASSOCIATES (SITUATION 2 SIT 1/12)
- 111 GIVE ME SPOON POSITIVE NOISE (STATIC STATIC 312)
- 112 ONLY FOR SHEEP PUREAU (WEA K19478)
- 113 19TH NERVOUS BREAKDOWN NASH THE SLASH (INDISIDIC DIN 29)
- 114 PARADISE CHANGE (WEA K791961T)
- 115 JUST LIKE GOLD AZTEC CAMERA (POSTCARD B1/3)
- 116 DANCING WITH THE REBELS ORIGINAL (MIRROS (MIRROS MEX 68)
- 117 ONLY SEVENTEEN BARBARA DRICHAU (EPIC EPC A1058)
- 118 FLYING HIGH FRESH (BEGGARS BANQUET BEGS51T)
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- 120 JUST BETWEEN YOU AND ME APRIL VINE (CASCAD CL 16164)
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- 126 SILVER MACHINE VARDIS (LOGO VAR 3)
- 127 WE ARE THE BAND MORE (ATLANTIC K1511T)
- 128 GROOVE CONTROL DYNASTY (ISOLAR SOLT 18)
- 129 YOU LIKE ME DON'T YOU JERMAINE JACKSON (MOTOWN MUSM 1222)
- 130 LOOK UP (PATRICK RUSHEN (ELEKTRA K12560)

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# THE SCRATSCCH BAND

YOUR PLACE OR MINE

INSTRUMENTAL VERSION

7 & 12 SINGLE  
(12) EM 5154

TOUCH IT'S UP TO YOU

7 & 12 SINGLE  
(12) EM 5140

CECIL PARKER YOU WERE THERE

WHAT IS IT  
7 & 12 SINGLE (12) EM 5139

EMMI

## Carnaby ups dealer margin

WHOLESALE CARNABY Video has increased the dealer margin by five percent on ten of the video labels it currently distributes.

They are TCN, Hakushin, IPC, Iris, Chrysalis, Rank Audio Visual, TV, Video Vision, Videospace and JVC. The margin on all Home Video product has been increased by ten percent.

Carnaby has also just computerised its stock control, order processing and account handling systems.

## April film releases maintain software interest

MAJOR VIDEO companies are maintaining the momentum achieved pre-Christmas with a selection of strong titles among the 70 plus video cassettes scheduled for April release.

Warner Home Video is awaiting final clearance for release of *Exorcist 2, The Candidate*, starring Robert Redford, Bullitt and Dog Day Afternoon. Already set for April 13 are *Dial M For Murder*, *Cool*

*Hand Luke, Who's Afraid Of Virginia Wolfe* and *The Damned*.

CIC Video releases six new titles during April - *Star Trek - The Motion Picture*, *Buck Rogers In The 25th Century*, *Airport 77*, *Heaven Can Wait* with Warren Beatty *Dracula* and the 1953 Western *Shane*.

Precision Video has various new releases spearheaded by *The Big Sleep*, *Electric Blue 005*, no longer distributed by World of Video 2000,

finally sees the light of day and *Hokushin* is putting out *The Secret Policeman's Ball* with John Cleese, Peter Cook and Co.

Some interesting new titles are also lined-up from Video Program Distributors following its deal with the Los Angeles based Media Home Entertainment. They include *Halloween* and *Assault On Precinct 13*.

# Precision rental video, but no uniform system yet

ACC SUBSIDIARY Precision Video is to launch a rental-scheme for its software catalogue during May. To date, titles have only been available for direct sale.

The development means that attempts by various video companies to establish a uniform rental system for the UK retail trade have failed for the time being.

The last few weeks have seen a series of meetings between such companies as Precision, Warner Home Video, Magnetic Video and Guild Home Video, none of which currently operate rental schemes. However the talks have failed to produce an agreement over a uniform system.

Precision managing director, Walter Woyda, commented: "I have done my bit to try and get a uniform system but none of the other companies are ready yet and we want to have our rental scheme going in May."

Going details are still being finalised, but the Precision scheme is likely to be similar to that operated by Intervention. However Woyda insisted that the scheme would be "far less complicated"

with dealers not being forced to purchase separate stock for rental and sale.

Meanwhile, Magnetic Video and Guild Home Video are working on possible rental schemes and Warner Home Video has announced that it will

be introducing rental in the Autumn.

Warner is at present testing a rental scheme in-house and it is expected to be based on leasing agreements with a minimum amount of paperwork for dealers.

## Buoyant MagVid sets April TV ads for 'Alien' film

MAGNETIC VIDEO, which is claiming record sales levels for March, has unveiled plans for TV advertising to promote the movie *Alien*, due to be shipped out this week.

A week of 20-second spots are scheduled for the Thames TV area beginning April 8. Plans for a roll out into other regions are being considered.

Alan Kaup, general manager of Magnetic Video, said: "We are putting a lot of weight behind *Alien* and it looks like March is going to be our best month ever - 50 percent up on last November, our best month so far."

Work has also now begun on Magnetic Video's new video cassette distribu-

ing house in Perivale, West London, and it is hoped that manufacturing will commence by the beginning of June. The factory will concentrate on Magnetic Video product for the UK and the European markets.

## Rental Chart

1 JAWS (CIC VIDEO)	VHA/BEA 1001
2 BREAKING GLASS (VCL)	N/A
3 DEATH WISH (CIC VIDEO)	VHA/BEA 2004
4 SCUM (VCL)	N/A
5 ANIMAL HOUSE (CIC VIDEO)	VHA/BEA 1004
6 CARRIE (INTERVISION)	UAAB 1006
7 THE WANDERERS (VCL)	N/A
8 ELVIS - THE MOVIE (VCL)	N/A
9 PHANTASM (VCL)	N/A
10 THE ELECTRIC HORSEMAN (CIC VIDEO)	VHA/BEA 1003
11 THE WARRIORS (CIC VIDEO)	VHA/BEA 2007
12 SMOKEY AND THE BANDIT (CIC VIDEO)	VHA/BEA 1009
13 ROLLERBALL (INTERVISION)	UAAB 1009
14 A BRIDGE TOO FAR (INTERVISION)	UAAB 1014
15 JAWS 2 (CIC VIDEO)	VHE/BEA 5002
16 BATTLESTAR GALACTICA (CIC VIDEO)	VHA/BEA 1006
17 SATURDAY NIGHT FEVER (CIC VIDEO)	VHA/BEA 2001
18 ROCKY (INTERVISION)	UAAB 5017
19 ROCKY 2 (INTERVISION)	UAAB 5019
20 GREASE (CIC VIDEO)	VHA/BEA 2003

Various video software companies - including Warner Home Video, Precision Video and Magnetic Video - are currently not eligible for the rental chart because their catalogues are not generally available for rental.

These charts are compiled by the RB Research Dept for RB's sister paper Video Business.

## Top 40 Video Rentals

1 JAWS (CIC VIDEO)	VHA/BEA 1001	39.95
2 DIRTY HARRY (WARNER HOME VIDEO)	PEVN/PEXN 1009	39.95
3 MONTY PYTHON & THE HOLY GRAIL (BENT WALKER)	N/A	29.95
4 STRAW DOGS (GUILD HOME VIDEO)	N/A	38.95
5 ENTER THE DRAGON (WARNER HOME VIDEO)	PEVN/PEXN 1006	39.95
6 SMOKEY AND THE BANDIT (CIC VIDEO)	VHA/BEA 1009	39.95
7 THE EXORCIST (WARNER HOME VIDEO)	PEVN/PEXN 1007	39.95
8 BATTLESTAR GALACTICA (CIC VIDEO)	VHA/BEA 1006	39.95
9 BLAZING SADDLES (WARNER HOME VIDEO)	PEVN/PEXN 1001	39.95
10 MAGNUM FORCE (WARNER HOME VIDEO)	PEVN/PEXN 1039	39.95
11 HOPPER (WARNER HOME VIDEO)	PEVN/PEXN 1008	39.95
12 PHANTASM (VCL)	N/A	39.00
13 SCUM (VCL)	N/A	39.00
14 ONE FLEW OVER THE CUCKOO'S NEST (EMI)	20280/40280	39.50
15 THE WANDERERS (VCL)	N/A	39.00
16 BREAKING GLASS (VCL)	N/A	39.00
17 ANIMAL HOUSE (CIC VIDEO)	VHA/BEA 1004	39.95
18 THE OMEN (MAGNETIC VIDEO)	3A 036	39.95
19 SATURDAY NIGHT FEVER (CIC VIDEO)	VHA/BEA 2007	39.95
20 CONVOTY (EMI)	20231/40231	39.50
21 THE HILLS HAVE EYES (JAGUAR)	XF-122	39.95
22 THE TEN COMMANDMENTS (CIC VIDEO)	VHA/BEA 2010	39.95
23 DEATH WISH (CIC VIDEO)	VHA/BEA 2004	39.95
24 ELECTRIC BLUE 005 (ELECTRIC VIDEO)	N/A	29.95
25 THE DEER HUNTER (EMI)	20230/40230	39.50
26 JAWS 2 (CIC VIDEO)	VHA/BEA 1002	39.95
27 GREASE (CIC VIDEO)	VHA/BEA 2003	39.95
28 BABY FACE (TCX)	N/A	39.95
29 DRIVER (EMI)	20221/40221	39.50
30 THE WILD GESE (RANK AUDIO-VISUAL)	7800/7610 0130	39.95
31 THE WARRIORS (CIC VIDEO)	VHA/BEA 2007	39.95
32 AN UNMARRIED WOMAN (MAGNETIC VIDEO)	3A-136	39.95
33 ZOMBIE FLESH EATERS (VPO)	N/A	29.95
34 ELECTRIC BLUE 004 (ELECTRIC VIDEO)	N/A	29.95
35 THE ELECTRIC HORSEMAN (CIC VIDEO)	VHA/BEA 1003	39.95
36 THE TEXAS CHAINSAW MASSACRE (VIDEORAMA)	N/A	29.95
37 THE ROSE (MAGNETIC VIDEO)	4A-133	39.95
38 THE EAGLE HAS LANDED (PRECISION VIDEO)	VPO-BITC 3009	39.95
39 THE SOUND OF MUSIC (MAGNETIC VIDEO)	4A-220	29.95
40 ELVIS - THE MOVIE (VCL)	N/A	39.00



PRECISION VIDEO stand at the recent Home Video Exhibition, staged at the Cunard International Hotel, London. Left to right: Neil Richer, Northern sales manager, Ray Silvey, Southern sales manager, and Walter Woyda, managing director. Woyda claimed afterwards that Precision Video expects to open more than 100 new accounts following the Show. Almost 30,000 consumers visited the event during its four day run.



# LIVE MUSIC

## Adam Ant cashes in on forso appeal

### ADAM & THE ANTS

London, Dominion Theatre  
WITH TAPED music which sounded as though it had come straight from the soundtrack of the *Captain Blood* movie providing an atmospheric build-up, the first London concert by Adam and the Ants went on to become its anticipated triumph.

Packed with a motley crew ranging from traditional punks to frilly-shirted buccanero lookalikes, and including a fair sprinkling of adults, the Dominion auditorium erupted as Britain's latest high-fashion pop idol took the stage. In a hard-working set, the band tackled much of the repertoire featured on the *Kings Of The Wild Frontier* album, but interestingly performed some of the songs rather differently from the recorded versions. Less predictably, but much to the audience's satisfaction they also played tracks from the *Dirk Wears White Sox* LP, and the demand for 'Carcaboule Part II' was rewarded, giving a good balance between the styles of 1979 and 1980.

The new single 'Stand And Deliver', with its highwayman flavour, also received an enthusiastic reaction, although its undoubted fine qualities will be better appreciated once it has become more familiar.

Best song of the set was 'Kings Of The Wild Frontier', with the two drummers displaying their sharply synchronised skills. This had the whole audience jumping along with Adam, who was clearly quite overwhelmed by their energetic response. He climaxed a fine show with the now famous strip to the waist to the sensuous rhythms of 'Physical' and confirmed his status as one of the most watchable stage performers to emerge in the past 12 months.

SIOBHAN MULLIGAN

### STRAY CATS

#### London, Lyceum

WITH TWO numbers of the Stray Cats exploding onto stage you knew exactly why Arista had signed them. The energy, talent and approach of the band puts them among the best live acts around. Everyone, but everyone danced as the rockably rhythms raked the hall and there was very little energy left when the hits were played and encores performed. All three members danced on stage, the drummer freed by having just two snare drums and a cymbal, and they were joined for one number by Lew Lewis on harmonica.

PAUL CAMPBELL

### ORIGINAL MIRRORS

#### London, The Venue

RETURNING FROM a lay-off the Original Mirrors find themselves surrounded by people who have copied their style, and even face accusations



DIFFERENT LIVE versions from Adam & The Ants.

of copying the fashions they began. On stage there are few bands to compete with their ability to excite, when the material warrants it. When the Mirrors are good, as in 'Boys Cry' and 'Dancing With The Rebels', both Mercury singles, they are excellent otherwise the set does seem to drag. But one can't see why they think 'Could This Be Heaven' unworthy of inclusion in the set. They were joined by Suggs of Madness for the encore and Pete Townshend danced with the audience.

PAUL CAMPBELL

### NINE BELOW ZERO

#### London, Hammersmith Odeon

NINE BELOW ZERO demonstrated the strength of the following built up in 12 months touring the pubs and clubs by selling out the Hammersmith Odeon, some achievement for a relatively new band without a hit single and playing rhythm and blues. They could not have wished for a more appreciative audience - from the first number the crowd were up and dancing and singing along. With tremendous enthusiasm and scarcely a pause for breath, singer Dennis Greaves ran through numbers like 'Homework', 'I Can't Help Myself', 'Can I Get A Witness' and 'Rocking Robin'. If one or two songs became a little over-extended, no-one cared, and by the time encore stage was reached, audience and band had merged into one exhilarated mass.

SARAH LEWIS

### SOME BIZZARE EVENING

#### London, Lyceum

A CELEBRATION of futurism, peacock fashion and some of the groups featured on the Phonogram *Importance B. Movie*, the top bill, stood head and shoulders above the other offerings of this seven-hour marathon. B. Movie, who finished with the current Deram single 'Remembrance Day', kindled the sagging spirits for one last carnival of entertainment.

Before then the **Bollock Brothers**, surprise guests, had turned in a short but entertaining set with nine members getting the crowd moving. How they fitted into the futurism mould, though, is anybody's guess.

Illustration, a young band from Manchester, and **Fast Set**, who performed a useful version of Bolan's 'King Of The Rumbling Spires' were entertaining, the first, unannounced, band and **Jell** uninspiring, art. **Blah Blah** unbelievably bad and justifiably showered with (plastic) glasses. PAUL CAMPBELL

## Capital shifts to catch the car listeners

CAPITAL RADIO has announced a number of programme changes which include bringing its evening programmes forward by an half-hour, new late-night and early-morning shows, and changes in weekend programming.

The station's evening programmes will now start at 6.30pm in order to catch more of the in-car listeners before they reach their homes and TV sets. This move also means that Alan Freeman's and Nicky Horne's rockshows will be starting at 8.30pm, well before the rival BBC rock show. The late show, presented by John Sachs will feature 'beautiful music' from 10.30pm to 12 midnight and the new programme *Midnight Special* will include contributions from the station's drama department as well as the usual quota of music.

Daytime changes include a new early show running from 4am-7am, and hosted by Richard Allinson. Graham Deane will be giving up his afternoon show in order to present the weekend breakfast shows. His place will be taken by Mike Allen. This move means that morning programming is dominated by Mike since Mike Smith remains in his breakfast show, and Michael Aspel in his late morning show.

Other changes include the introduction of a special children's programme, an extra hour of jazz, and an hour of repeats of the week's best programme features on Saturdays.

# RADIO



CAPITAL'S THREE Mikes with their Mike - (from left), Michael Aspel, Mike Allen and Mike Smith. See story.

## Airlines

THE HARE and Hounds pub in Dore was the scene of a space invasion sponsored by Radio Hallam last week.

The station formed teams of personalities to do battle with the locals in order to raise money for the International Year of the Disabled - Fred Woodcock, whose single 'Oldest Swinger In Town' received its first airing on **Radio Tees**, played a concert for the station at the Middlesbrough Town Hall which will be broadcast over the Easter period. . . . Further to RB's recent article on the National Broadcasting School, **Bob Preedy** of Pennine Radio recommends that newswriters could find some helpful hints in a book called *Fundamentals Of Radio Broadcasting* by John Hasling. Says Bob: "Chapters on programming, promotion, writing, newsgathering and interviewing are clearly stated and possibly the most intriguing chapter is headed 'Speaking On Radio'. It should be stressed though, that the book is just a guide for the beginner. . . ."

## Rockshow Report

MOST AIRPLAY	
1 FACE DANCES Who	Polydor WHOD 5037
2 MOVING PICTURES Rush	Mercury 6337 160
3 FACE VALUE Pret Zink	Virgin V2185
4 ANOTHER TICKET Eric Clapton	RSO RSD 5008
5 IT'S NEVER TOO LATE Polygram	ESG 44
6 MY LIFE NITE BUSH OF GHOSTS Polygram/E.C. G. A. Ed.	4
7 HARDWARE Kootie	Atlantic APL 5064
8 JOURNEY TO GLORY Spartan/Ballet	Reformation CHR 14331
9 POINT ENTRY Judas Priest	CBS 8489
10 CELEBRATE THE BULLET Selector	Selector CHR 1306

MOST ADDED	
1 IN BERLIN Blue	Armageddon AIRM 6
2 SKIN TEM UP Skunk Tapes	Virgin V2199
3 HONI SÖT John Cale	A&M AMLH 6489
4 GREATEST HITS Joni Mitchell	Epic EPC 8408
5 ESCAPE ARTIST Garland Jeffery	Epic EPC 8408
6 SPIRIT OF ST. LOUIS Epic	Epic EPC 8409
7 CHANGES MADE Live Wire	A&M AMLH 6522

AS PREDICTED last week the latest offering from the **Who Face Dances** has taken the top airplay spot away from Phil Collins. Stations featuring the album are BRMB (Robin Valk), Capital (Nicky Horne/Alan Freeman), Clyde (Jeff Cooper), CBC (Tim Lyons), DoveAir (John Pierce), Downtown (Davy Sims), Mercia (Andy Lloyd), Pennine (Bob Preedy), Piccadilly (John Evington), Plymouth Sound (Ian Calvert), RTE (Dave Fanning) Beacon (Mike Davies), Trent (Graham Neale), and London (Stuart Colman).

There were quite a few records bubbling under the chart, some of which have been around for ages but still seem to be drawing airplay. The list includes Wilko Johnson's *Lee On The Moorway*, Split's *Split Point Your Finger*, Blue Zero's *Don't You Forget Your Name*, Steve Winwood's *Arc Of A Diver*, and

Nash the Slash's *Children Of The Night*.

The fact that some of these records are still receiving play point up what seems to be a general trend of consolidation as far as rockshows are concerned. Many of the presenters on the panel seem to be more conservative in their choice of music these days. Whether this is due to lack of new, playable product or just a higher standard of new releases over the past few months remains to be seen.

## On the Move

ESSEX RADIO, the Southend IRL station has appointed **Andy Smith** chief engineer. Smith has worked for several IRL stations as well as the pirate ship *Atlantis*. Steve Wood has been appointed head of news. Wood, who takes up his post in June is currently a senior news reader with IRN in London and is also a presenter of LBC Reports Weekend.

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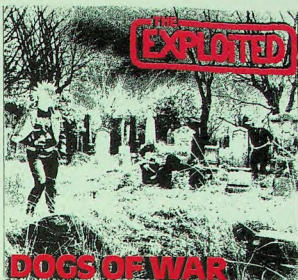
# Disco Top 50

1	2	<b>INTUITION LINK</b>	Chrysalis CHS 112/2500
2	1	<b>IT'S A LOVE THING WHISPERS</b>	Solar SO(T) 16
3	15	<b>GOOD THING GOING SUGAR MINOTT</b>	RCA(T) 58
4	6	<b>LATELY STEVIE WONDER</b>	Motown TMG 1226
5	11	<b>TIME LIGHT OF THE WORLD</b>	Mercury MEX(X) 64
6	3	<b>GET TOUGH KLEENER</b>	Atlantic K11560(T)
7	5	<b>LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY</b>	Excaliber EXC(L) 506
8	6	<b>JONES VS JONES KOOL &amp; THE GANG</b>	De-Lite KOOL 11(12)
9	14	<b>JITTERBUGGIN' HEATWAVE</b>	GTO GT 113/290
10	20	<b>MAKE THAT MOVE SHALAMAR</b>	Solar SO(T) 17
11	■	<b>BY ALL MEANS ALPHONSE MOUZZON</b>	Excaliber EXC(L) 509
12	9	<b>CAN YOU HANDLE IT SHARON REDD</b>	Epic EPC 113/9572
13	33	<b>LOVE GAMES LEVEL 42</b>	Polydor POSP(X) 234
14	7	<b>CAN YOU FEEL IT JACKSONS</b>	Epic EPC 113/9554
15	18	<b>LOC-IT-UP LEPRECHAUN</b>	Excaliber EXC(L) 508
16	16	<b>AI NO CORRIDA QUINCY JONES</b>	A&M AMS(X) 8109
17	4	<b>SOUTHERN FREEZE FREEZE</b>	Beggars Banquet BEG 51(T)
18	■	<b>CAN'T GET ENOUGH OF YOU EDDY GRANT</b>	Ice/Ensign ENY(T) 207
19	■	<b>HUMPIN' GAP BAND</b>	Mercury MEX(X) 63
20	10	<b>HIT 'N RUN LOVER CAROL JIANI</b>	Champagne FIZZ (FIZZY) 506
21	13	<b>PARADISE CHANGE</b>	WEA K79196(T)
22	12	<b>(SOMEBODY) HELP ME OUT BEGGAR &amp; CO</b>	Ensign ENY(T) 201
23	19	<b>GROOVE CONTROL DYNASTY</b>	Solar SO(T) 18
24	24	<b>YOUR PLACE OR MINE SCRATSCH BAND</b>	Groove/EMI (12)EMI 5154
25	21	<b>CAN I TAKE YOU HOME MEL SHEPPARD</b>	(TSOB TS 2002)
26	35	<b>BODY MUSIC STRIKERS</b>	(Prelude PRLD 608)
27	17	<b>DON'T STOP K.I.D.</b>	Groove/EMI (12)EMI 5143
28	36	<b>ONE MORE CHANCE DIANA ROSS</b>	Motown TMG 1227
29	27	<b>LIVING IN THE U.K. SHAKATAK</b>	Polydor POSP(X) 230
30	■	<b>LOOK UP PATRICE RUSHEN</b>	Elektra K12506(T)
31	■	<b>HOW 'BOUT US CHAMPAIGN</b>	CBS A1046
32	32	<b>UNDERWATER HARRY THUMANN</b>	Decca (L)F 13901
33	37	<b>HAPPY FEELING MANU DIBANGO</b>	Island 12WIP 6672
34	34	<b>IT'S JUST THE WAY I FEEL GENE DUNLAP</b>	Capitol (12)CJL 16183
35	29	<b>CHILL-OUT FREE EXPRESSION</b>	Vanguard VS(L) 5019
36	28	<b>SUPERLOVE NEW YORK SKYY</b>	Excaliber EXC(L) 507
37	■	<b>THE BREAKS KAT MANDU</b>	(Urilwave UNI 1041)
38	■	<b>BODY MUSIC ONE ON ONE</b>	RCA(T) 46
39	46	<b>IT'S UP TO YOU TOUCH</b>	EMI 5140
40	22	<b>(STRUT YOUR STUFF) SEXY LADY YOUNG &amp; CO</b>	Excaliber EXC(L) 505
41	49	<b>DYING TO BE DANCING EMPRESS</b>	(Prelude PRLD 607)
42	25	<b>L.A. 14 BREAKFAST BAND</b>	Disc Empire DEF 1
43	43	<b>WON'T YOU LET ME BE THE ONE MICHAEL MCGLOIRY</b>	(Airwave AW 12-9496A)
44	■	<b>DON'T PANIC LIQUID GOLD</b>	Polo (12) 8
45	30	<b>PRaise MARVIN GAYE</b>	Motown (12)TMG 1225
46	■	<b>BURUNDI BLACK BURUNDI BLACK</b>	Barclay BAK 1
47	23	<b>TARANTULA WALK RAY CARLESS</b>	Ensign ENY(T) 204
48	■	<b>I CAN'T TURN YOU LOOSE ARETHA FRANKLIN</b>	Arista ARIST 395
49	■	<b>THAT'S JAZZ CONGRESS</b>	Congress Productions CPX 3
50	40	<b>HOT LOVE KELLY MARIE</b>	Calibre Plus PLUS(L) 5



# Indie Top 50

1	2	<b>FOUR FROM TOYAH (AP)</b> TOYAH	Safari TOY 1
2	4	<b>CAPSTICK COMES HOME</b> TONY CAPSTICK	Dingle's SID 27
3	3	<b>NAGASAKI NIGHTMARE</b> CRASS	Crass 421984/5
4	5	<b>D-DAYS</b> HAZEL O'CONNOR	Albion (12)ION 1009/CION 1009
5	1	<b>CEREMONY</b> NEW ORDER	Factory FAC 33(12)
6	6	<b>POOR OLD SOUL</b> ORANGE JUICE	Postcard 81/2
7	9	<b>DREAMING OF ME</b> DEPECHE MODE	Mute MUTE 013
8	8	<b>TELL ME EASTER'S ON FRIDAY</b> ASSOCIATES	Situation 2 SIT 1/12
9	■	<b>DOGS OF WAR</b> EXPLOITED	Secret SHH 110
10	12	<b>CARTROUBLE</b> ADAM & THE ANTS	Do It DUN 10
11	30	<b>ONLY CRYING</b> KEITH MARSHALL	Arrival PIK 2
12	13	<b>TESTCARD EP</b> YOUNG MARBLE GIANTS	Rough Trade RT 059
13	10	<b>UNEXPECTED GUEST</b> U.K. DECAY	Fresh FRESH 26
14	35	<b>JUST LIKE GOLD</b> AZTEC CAMERA	Postcard 81/3
15	21	<b>ORIGINAL SIN</b> THEATRE OF HATE	SS3
16	11	<b>BELA LUGOSI'S DEAD</b> BAUHAUS	Small! Wonder TEENY 2
17	25	<b>FEEDING OF THE 5,000 (SECOND SITTING)</b> CRASS	Crass 621984
18	15	<b>ZEROX</b> ADAM & THE ANTS	Do It DUN 8
19	19	<b>BLOODY REVOLUTIONS/PERSONS UNKNOWN</b> CRASS/POISON GIRLS	Crass 421984/1
20	17	<b>TRANSMISSION</b> JOY DIVISION	Factory FAC 13(, 12)
21	31	<b>REALITY ASYLUM</b> CRASS	Crass 19454U
22	16	<b>ATMOSPHERE</b> JOY DIVISION	Factory FACUS 2 UK
23	20	<b>LOVE WILL TEAR US APART</b> JOY DIVISION	Factory FAC XXIII(XII)
24	18	<b>BULLSHIT DETECTOR</b> VARIOUS	Crass 421984/4
25	14	<b>GIVE ME PASSION</b> POSITIVE NOISE	Static STATIC 3(12)
26	24	<b>IT'S OBVIOUS</b> DIET AU PAIRS	Humas OTO 4
27	23	<b>I'M FALLING</b> DEAD OR ALIVE	Inevitable INEV 005
28	28	<b>WORK</b> BLUE ORCHIDS	Rough Trade RT 067
29	22	<b>LET THEM FREE (EP)</b> ANTI-PASTI	Rondelet ROUND 5
30	27	<b>FOUR SORE POINTS (EP)</b> ANTI-PASTI	Rondelet ROUND 2
31	■	<b>MAKE ROOM</b> FAD GADGET	Mute MUTE 012
32	39	<b>DECONTROL</b> DISCHARGE	Clay 5
33	26	<b>FLIGHT A CERTAIN RATIO</b>	Factory FAC 22
34	37	<b>SIMPLY THRILLED</b> HONEY ORANGE JUICE	Postcard 80/6
35	32	<b>TELEGRAM SAM</b> BAUHAUS	4AD AD 17(T)
36	46	<b>EXPLOITED</b> BARMY ARMY	Secret SHH 113
37	■	<b>SING ME A SONG</b> MARC BOLAN	Ram MBFS 001
38	43	<b>FOR MY COUNTRY</b> U.K. DECAY	Fresh FRESH 12
39	29	<b>LAST ROCKERS</b> VICE SQUAD	Riot City RIOT 1
40	33	<b>WARDANCE/PSYCHE</b> KILLING JOKE	Malicious Damage MD 540
41	49	<b>ANTI-POLICE</b> DEMOB	Round Ear ROUND 1
42	34	<b>GET UP AND USE ME</b> FIRE ENGINES	Codex Communications CDX 1
43	36	<b>SEVEN MINUTES TO MIDNIGHT</b> WAH! HEAT...	Inevitable INEV 004
44	■	<b>WARRIOR</b> STYLEE MIKEY DREAD	Dread At The Controls DCD 003
45	41	<b>KILL THE POOR</b> DEAD KENNEDYS	Cherry Red CHERRY 16
46	50	<b>21 GUNS</b> 21 GUNS	Shack SHA 001
47	45	<b>TREASON (IT'S JUST A STORY)</b> TEARDROP EXPLODES	Zoo CAGE 008
48	38	<b>ARMY LIFE</b> EXPLOITED	Secret SHH 112
49	■	<b>MY WHOLE WORLD</b> SUGAR MINOTT	Black Roots BR 013
50	40	<b>DREAMS TO FILL THE VACUUM</b> I'M SO HOLLOW	Hologram ISH 001/2



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DOGS OF WAR SHH 110



BARMY ARMY SHH 113



ARMY LIFE SHH 112

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# COUNTRY MUSIC SPECIAL

WITH THE annual Wembley Festival likely to do bigger-than-ever business this month, and country music now regularly marketed on TV albums, the public attitude to the music is obviously more sympathetic these days. DAVID REDSHAW has been looking at some of the people who are making a success of selling country.

## The provinces, where they still like their country straight

**HOW THE** Drew Taylor organisation has found a viable market by concentrating on the regions north of Potters Bar.

THEY SAID it couldn't be done. Whatever market there was for country music in Britain had been tied up by Mervyn Conn.

But Drew Taylor, holed up there in Biggar, Lanarkshire, knew that a grass roots country audience existed all year round in the regions of our east, particularly in Ireland, Scotland, East Anglia and the West.

Drew Taylor and his label Big R Records are proud that you can tour pure country artists successfully and that you can sell their albums - given that the price is right. Taylor's amazing success with Boxcar Willie is an indication of this 'hidden' country audience.

Taylor first spotted Boxcar four years ago on a scouting trip to Nashville. The man whose shabby appearance and railroad songs have since become familiar to British television audiences was playing an unheralded gig at George Jones' club Pottsum Holler. He was then on the small Columbia One Records and didn't really mean a light in America.

"I then went to Springfield, Missouri, to where his producer Jim Martin lives," recalls Taylor. "The guy had 8,000 albums in a garage all covered in dust and I bought the lot. We sold them at gigs when Boxcar came over, at around £3.50 a time."

Taylor brought the artist over initially for a modest promotional tour round the small country clubs and a few theatres. The country audience is very loyal and recommendations spread quickly. The country music press picked up on Boxcar immediately and word spread like wildfire.

Having an artist who travels light and can be teamed with a local band is obviously an advantage. Taylor is thus spared the vast retinue of musicians, equipment and liggers that can easily accumulate around bigger artists. These

are the sort of questions that Taylor asks himself before getting involved with an act.

Another advantage is having an artist who is genuinely willing to do the promotional chores when he gets here. "I would lay every penny I've got," says Taylor, "that some major record companies couldn't tell you who the country disc-jockeys are in Britain.

## 25 top country albums to stock

Excluding crossover country and TV-merchandised albums

Recommended album list

**KENNY ROGERS:** 'Lady' (Liberty LBG 30334)

**BOXCAR WILLIE:** 'Take Me Home' (Big R BA 1011)

**BOBBY BARE:** 'Drunk And Crazy' (CBS 84643)

**TAMMY WYNETTE & GEORGE JONES:** 'Together Again' (Epic EPC 84625)

**MERLE HAGGARD:** 'Back To The Barrooms' (MCA MCF 3089)

**HOLIE FRICKE:** 'I'll Need Someone To Hold Me When I Cry' (CBS 84729)

**DOLLY PARTON:** '9 TO 5 And Oddjobs' (RCA LP 13852)

**MARTY ROBBINS:** 'Everything I've Always Wanted' (CBS 84816)

**ELVIS PRESLEY:** 'Guitar Man' (RCA LP 5010)

**MICKEY GILLEY:** 'That's All That Matters To Me' (Epic EPC 84391)

**HANK SNOW:** 'Country Music Hall Of Fame' (RCA PL 43349)

**GEORGE JONES:** 'I Am What I Am' (Epic EPC 84627)

**EMMYLOU HARRIS:** 'Evangeline' (Warner Bros K 56880)

**EDDIE RABBITT:** 'Horizons' (Elektra K 52225)

**CRYSTAL GAYLE:** 'These Days' (CBS 84529)

**JOHNNY CASH:** 'Rockabilly Blues' (CBS 84607)

**LARRY GATLIN:** 'Help Yourself' (CBS 84730)

**BOBBY BARE & SKEETER DAVIS:** 'More Tunes For Two' (RCA International INTS 5055)

**LYNN ANDERSON:** 'Even Cowgirls Get The Blues' (CBS 84634)

**WAYLON JENNINGS:** 'Waylon Music' (RCA PL 43166)

**VARIOUS:** 'The Legend Of Jesse James' (A&M AMLK 63718)

**JESSE COLTER:** 'A Country Star Is Born' (RCA International INTS 5072)

**SOUNDTRACK:** 'Coal Miner's Daughter' (MCA MCF 3068)

**SOUNDTRACK/WILLIE NELSON:** 'Honkeytonk' (Rose CBS 22080)

**VARIOUS:** 'Instrumental Country' (CBS 31861)



THE BIG label's great success Boxcar Willie (left) and the man they hope to break next, old country stalwart Roy Drusky.

There are about 50 of them and we know every one of them personally. They're not always full-time jocks - they're fans, but we have cultivated them and kept them up to date with what's happening. It's worked like a dream because they're so starved of information.

"Boxcar never refuses a disc-jockey an interview. At gigs he'll sit in the foyer signing autographs till two in the morning if necessary."

Taylor's success with Boxcar (he reckons to sell around 70,000 of each of the artist's albums on Big R) took off after the artist appeared on the Wembley Festival. Wembley, through its TV coverage, can bring an artist to the wide MOR public, but it was Taylor's own a&w work that put Boxcar on the British grapevine this time round, a really unexpected left-field success.

It wasn't long before Warwick picked up the artist for a TV-merchandised album, the ultimate accolade of all-round success.

Drew Taylor had started by selling albums at gigs. Then, with his usual philosophy of attending to the regions

first, he set up deals with the appropriate wholesalers in the 'heavy country' areas. Now, he goes through a network of wholesalers and one-stops - Pinnacle, Wynd-Up, Clyde Factors, H.R. Taylor - and is about to set a deal with Terry Broad.

Roy Drusky is another 'forgotten' country artist whom Big R has taken a flyer on with a recent album release. Like Boxcar, he has been brought over already to sound out the potential audience.

"Roy really tore the place up at the Edinburgh Festival," (an August country junket organised by Taylor) Drew recalls enthusiastically. "We'll probably go back and record all his hits for a TV album because he's just right for that kind of market. £4.99 is the right price, the middle range market."

"We specialise on the people we think we can do a job on. I've just come back from Nashville and I could have come back with deals for many artists that I could have handled. Dotsy is one we're going to do something on shortly. We got an album over and it wasn't good enough so I sent it back again."

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## Budget & TV companies hit the country jackpot

FOR YEARS record companies have been figuring out how to sell country music on album. Many have declared it to be an impossible task. But this last year has seen an amazing amount of country product sold. It has come from TV albums and also from budget albums.

Warwick has done very well with Boxcar Willie and Don Gibson, K-tel scored with Emmylou Harris's *Her Best Songs*, and Charley Pride's *Golden Collection*. Polystar put together some of its best catalogue tracks for *Country Round Up*, and Ronco had a huge success with *Country Legends*, another Various Artists effort.

The message is plain. The public at large will not buy too much country on normal album releases but there is a wealth of country material that can be made to sell, if presented in the right way and at the right price.

Warwick's general marketing manager Ben Godbolt is in no doubt that the general public is more aware of country music these days. You can sell country, he says, "if you have the right album and you promote it properly. Mind you, it does depend on the quality of the album."

And Ted Harris, new managing director at Music for Pleasure, has seen

how the general punter will go for a country album in the budget racks if the price is right. "Initially it was the pop country product that sold," he recalls. "Now we're able to sell a wide range of country. Even a moderate album, you can guarantee 60,000 sales and even 100,000. And a high percentage have a good life in the racks. Glen Campbell and the compilations still sell after six or seven years."

The way to do it, says Harris, is to take someone like Loretta Lynn and title the album with a song like 'Coal Miner's Daughter', which the average punter who's not a c&w buff may vaguely have heard of and then fill up with some popular titles that people will recognise.

This worked for MIP as long as four years ago when Loretta Lynn was only known to country fans and the success of this album resulted in MCA licensing MIP do a new one, *The Loretta Lynn Story*, an album that is bound to do great business on account of the current Sissy Spacek film.

Harris thinks that MIP's strength is their sales force, which can call on shops constantly. "With the major companies they naturally have to devote themselves to the new stuff, but our bread and butter is back catalogue."



LORETTA LYNN should do good business for MIP on a new album release.

Ben Godbolt at Warwick confirms the wisdom of TV-selling initially in the provinces. Boxcar Willie does particularly well in Scotland and Ireland and the West Country and East Anglia are also good for country.

As far as the television visuals go, he says that it's very important to have filmed footage of the artist.

There is no doubt that record labels find it difficult to sell new releases from pure country artists, especially when those artists may be churning out two albums a year and not providing hit singles to support them.

But it is equally true that there is an awful lot of humbly music in them that hits which can appeal to the wider MOR audience if they are given the chance to hear it. Licensing material to the TV merchandisers or the budget companies has this year seen country music prove its wider appeal in no uncertain fashion.

## Filling the gap for US imports

SOME RECORD companies simply don't bother to release all their American country product in the UK so the situation is right for an import company like By-Pass Records of Kilmarnock to fill some gaps.

By-Pass started as a mail-order outfit but received so many enquiries from dealers that the company decided to move full-time into wholesaling, specialising in country imports.

Director Kenneth Richardson says he had no trouble commanding full price on most of the albums. They go to the dealer at around £3.50 for a £5.50 retail tag range. He stresses that they are imports too - he stopped doing cut-outs because of the dubious quality and the snipped sleeves.

A popular country import will shift 500 or 600, principally to dealers in Ireland, Scotland and Wales. A phone call to By-Pass (0563 36280) will, says Richardson, get the album to the dealer in two days.

Not every shop wants to sell country, says Richardson, but those who do get a name for themselves as specialists sell good quantities.

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IT'S SO EASY  
MONEY  
ARLENE



MFP 5054  
KENNY ROGERS  
RUBB DON'T TAKE YOUR LOVE TO  
TOWN  
INCLUDING THE SON OF  
RECKORY HOLLER'S TRAMP  
CREEPY ON GRASS OF HOME



MFP 5055  
BILLIE JOE SPEARS  
FOR THE GOOD TIMES  
INCLUDING GAMES PEOPLE PLAY  
LOVE YOU BECAUSE  
HELP ME THROUGH THE NIGHT  
MARTY GARY



MFP 5053  
JEAN SHEPARD  
I'M A BELIEVER  
INCLUDING I'M A BELIEVER  
BLANKET ON THE GROUND  
IT FEELS LIKE I'M ON A HURTS  
HE LOVES EVERYTHING HE GETS

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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

**Basic Key**  
**A** - Main Playlist/Chart  
**B** - Breakers/Climbers  
**C** - Extras  
 ☆ - Hit Picks  
 ★ - Station Pick

	RAJ 2	LIVERPOOL	CAPITAL	PGC RADIO	DOWN TOWN	HALLAM	NET	FORTH	BEACON	WOLFGANG	SWANSEA	EMERA	PKRINK	PL WIND	HEAVEN	BBC SCOTLAND	QW	2M	
71	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MUTE 013	QW	22
72	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	VS 404	C	22
73	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CL 16192	E	21
74	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MER 66	F	21
75	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CL 13903	F	21
76	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	AMS 8118	C	21
77	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MER 65	F	21
78	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	AMS 8114	C	20
79	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CHS 2510	F	18
80	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	BP 387	E	20
81	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	BUY 109	C	19
82	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MCA 693	C	18
83	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	RESL 90	A	18
84	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	PEN 3	P	17
85	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	EPC A1106	C	17
86	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	D 1003	R	17
87	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	EPC A1084	C	17
88	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	DJS 10965	C	17
89	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	POSP 235	F	16
90	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	ERS 007	P	16
91	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CL 16189	E	16
92	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	AMS 8117	C	16
93	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	Z 19	E	16
94	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MCA 676	C	16
95	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	TIC 2	C	15
96	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	ED 9092	E	15
97	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	EMI 5151	E	15
98	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	A 1032	C	15
99	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MCA 685	C	15
100	♣	♣	■	■	■	■	■	■	■	■	■	■	■	■	■	■	BEG 55	W	14
BREAKER																	EMI 5144	E	14
BREAKER																	BA 1	F	14
BREAKER																	EMI 5141	E	14
BREAKER																	EPC A1067	C	14
BREAKER																	BP 393	E	13
BREAKER																	SON 2219	A	13
BREAKER																	RCA 41	R	13
BREAKER																	A 1062	C	12
BREAKER																	AMS 8116	C	12
BREAKER																	MCA 693	C	12
BREAKER																	A 1024	C	12
BREAKER																	CRB A1110	C	12
BREAKER																	EXC 509	A	12
BREAKER																	K79203	W	12
BREAKER																	K79201	W	12
BREAKER																	ARIST 329	F	12
BREAKER																	WIP 6683	E	11
BREAKER																	ARIST 392	F	11
BREAKER																	GEMS 45	C	11
BREAKER																	RESL 92	A	11
BREAKER																	EMI 5157	E	11
BREAKER																	TMG 1225	E	11
BREAKER																	WILL 1	F	10
BREAKER																	RCA 48	R	10
BREAKER																	K17273	W	10
BREAKER																	RAD 100	A	10
BREAKER																	POSP 234	F	10
BREAKER																	K12505	W	10
BREAKER																	BP 388	E	10
BREAKER																	BUY 97	C	10
BREAKER																	K18486	W	10
BREAKER																	MER 63	F	10
BREAKER																	RE045	E	10
BREAKER																	POSP 248	F	10
BREAKER																	CBS A1048	C	9
BREAKER																	CAR 183	W	9
BREAKER																	AMS 8115	C	9
BREAKER																	REG 51	W	9
BREAKER																	RSS 102	M	9

**Key To Station Playlists**

**MERCA SOUND**  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**FENNIE**  
 Breaker  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**210**  
 Thames Valley  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**PLYMOUTH SOUND**  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**CEC**  
 Cardiff  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**BBC SCOTLAND**  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**EMERSON**  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

**HERWARD**  
 Peterborough  
 A List  
 B List  
 C List  
 ☆ Hit Pick  
 ★ Station Pick

The Radioactive symbol (♣) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor IRL station playlists.

Each playlist is weighted according to frequency of play and audience reach as indicated by available published research.

## SMALL LABELS

# Pinnacle is close to £5m worth of business

**INDIE DISTRIBUTOR**Pinnacle Records is close to capturing two percent of the national record market - about £5 million worth of business at dealer level.

It was with this announcement that chairman Terry Scully opened the company's first sales conference in Bromley last Thursday, where he went on to say: "It is Pinnacle's policy to be in the mainstream of the record and music industry, and this move,



DAVID BLAYLOCK of Arrival Records, singer Keith Marshall (centre) and Pinnacle chairman Terry Scully (right) raise their glasses to toast the continued success of Marshall's hit single 'Only Crying.'

together with continued signing of quality distribution deals will spearhead our next stage, which is four to five percent of market penetration.

"Pinnacle have the resources. Not only our invoicing, accounting and stock control systems are fully computerised and we have modern warehousing.

Our current facilities can cope with the first step of two percent of the market, but by this time next year we should have our new £150,000 computer with may sophistications to aid the fast turn-round of orders which is so essential in the record business."

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Contact: Dee Sparrow

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**B&C'S CLIVE Stanhope** reflects on the future success of his Pinnacle sales and distribution deal with the company's general manager Tony Berry (right).

"WE ARE in with a golden chance of becoming a real force in the music industry within the next 24 months," said general manager Tony Berry in a forceful speech to the Pinnacle sales force last Thursday.

Prefacing his announcement of the revitalisation of the Pinnacle label, Berry compared Pinnacle's position with that of a gang about to steal the crown jewels.

## Top reggae from B&C

**PINNACLE SALESMEN** were presented with a wide variety of top new indie label product at their Bromley conference, including latest releases on Eagle, Arrival, B&C, Ace, Witch and Earlobe and Penthouse Records.

Bob Britain of Eagle previewed forthcoming 45s from High Society, new lady solo singer Jo Anna Forte, The Dods and The Monks, who have a new album ready to go and recently signed to Eagle after scoring follow-up hits to their 'Nice Legs Shame About The Face' single in Canada.

Trojan's Clive Stanhope, making the B&C presentation, earmarked albums like *The Upsetter Collection* among new releases and top back catalogue items like Sugar Minott's *Ghetto-Ology*, John Holt and Bob Marley material for an April Sales Push. Paramount among other material he presented were four early Steeleye Span albums on Mooncrest, three Trojan reggae compilations and the Trojan TMX series of EPs which retail at £1.49 each.

Ted Carroll, of Chiswick Records told salesmen of releases lined up on the Ace label. *Best Of Elmore James* (CH 31) was the top priority new release album with just-released *Jimmy McCracklin* and his *Blues Blasters* and *Oscar McOllie* and his *Honey Jumpers* 10-inch LPs also on the top promotion list.

Pinnacle is undertaking a campaign of the Ace label to feature its 10-inch album series, instituting a special order form which offers any dealer a free album for taking ten LPs or a free single for ordering ten singles.

Singer Polly Brown arrived to present her new single 'Precious To Me' (POL 2) on her own Witch label, while Earlobe's Larry Utall played two new 45s - 'Crazy Man (Hallelujah) Pt 2' by Five Letters (EL-B-S-102) and Dozy,

Pinnacle conference

Edited by SARAH LEWIS

# Disco to feature in Pinnacle label boost

"We have broken in, we have made our way to the tower and we are standing around the glass cabinet," he told the salesmen. "The record business is now waiting to see whether we are bold enough to smash the cabinet and grab the jewels. But when we go for them, we have to be as disciplined as the SAS. "We have endless potential in a growth market. Our hard work is paying off handsomely and we have a chairman who has never given up on the idea of building a record empire," he continued.

Berry reminded the salesmen that the company enjoyed three hits during December, coinciding with the arrival of a number of more experienced labels, giving the distribution arm a strong artists roster. Meanwhile, Pinnacle was hiring staff at a time when the major companies were reeling from the effects of the economic slump."

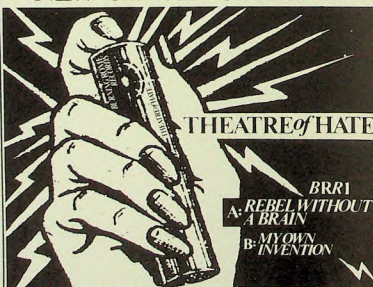
Over the past few years Pinnacle had tried several times to make an impact with its own label, continued Berry, scoring early hits with Flintlock and later under the 'new phase' with Mankind and other bands, but neither of the campaigns proved a lasting formula for success, although they provided valuable experience.

Now the Pinnacle label has been redesigned and a whole new roster of artists has been prepared, spearheaded by Gary Holton with his version of 'Rudy Don't Take Your Love To Town' (PIN 502) and followed by 'Hear My Radio' by Beverley Baxter and the 'Innocent Bystanders which could be 12-inch. Pinnacle also plans to launch a disco label to feature early releases by Lollipop and Nigel Martinez in a jazz-junk vein. 'Scirds Harbour' by a Canadian band is also on the schedule.



**THE MASSED RANGS** of the Pinnacle sales force take the air at their Bromley sales conference last week.

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## SMALL LABELS

NOT EVERY fan club is inspired to launch its own record label, but then not every fan club gets a membership boost when the object of its admiration dies. But such was the case of the Marc Bolan Friends Society of Trowbridge, Wiltshire founded by John Bramley (25), who is now assisted by his fiancée.

The Society produces a bi-monthly magazine called Rarn (after a mythical society created by Bolan in the 60s) which publishes previously unreleased photographs and keeps members up to date with club events.

Bramley, a fan since the age of 14,

## Indie Albums

- |    |                                    |                         |
|----|------------------------------------|-------------------------|
| 1  | HE WHO DARES WINS                  | SSSSS 1P                |
| 2  | THEIRS OF THE AIRS                 | Do it RIDE 3            |
| 3  | DIRK WEARS WHITE SOX               | Salan LIVE 2            |
| 4  | ADRI'S THE ARS                     | Factory FACT 25         |
| 5  | TOYAH! TOYAH! TOYAH!               | Salan LIVE 2            |
| 6  | ELDSER, A Division                 | Factory FACT 25         |
| 7  | STATIONS OF THE CRASS              | Crass CRAS 21/84        |
| 8  | SIGNING OFF LIGHTS                 | Graduate GRAD LP 2      |
| 9  | UNKNOWN PLEASURES                  |                         |
| 10 | YUKI DIVISION                      | Factory FACT 10         |
| 11 | IN THE PLAYFIELD                   | Bushkus 440 CAD 10      |
| 12 | LUBRICATE YOUR LIVING ROOM         |                         |
| 13 | THE BLUE MEANING                   | Yoyah Salan EYA ACC-001 |
| 14 | FRUIT FOR ROTTING VEGETABLES       | Cherry RECD R10 10      |
| 15 | DESS KENNEDY                       | Cherry RECD R10 10      |
| 16 | THRIST COOL DAVE                   | Fetish FR 2002          |
| 17 | SONS AND LOVERS                    |                         |
| 18 | Hazel O'Connor                     | Albion AB 104           |
| 19 | LIVE AT THE COUNTER                | Europe UPL PU 003 ALB   |
| 20 | Men In Black                       | Salan EYA 666           |
| 21 | THE BLUE MEANING                   | Yoyah Salan EYA 666     |
| 22 | GROTESQUE (AFTER THE GRAMME)       | Fall                    |
| 23 | SCIENTIST MEETS THE SPACE INVADERS | Rough Trade ROUGH 18    |
| 24 | Sciantist                          | Greensteves GREL 19     |
| 25 | AFRICAN GIRL                       |                         |
| 26 | Suzie King                         | BRFL 400E               |
| 27 | SONS AND LOVERS                    | Amagoddung ARMB 6       |
| 28 | NEW AGE STEPPERS                   |                         |
| 29 | New Age Steppers                   | On-LP 1                 |
| 30 | CHAFFAQUIDDIC BRIDGE               |                         |
| 31 | PRODIGERS                          | Crass 42/1984.2         |
| 32 | COLDSAL YOUTH                      |                         |
| 33 | Young Martie Gains                 | Rough Trade ROUGH 19    |
| 34 | THE DOME                           | Salan COME 2            |
| 35 | SHEEP FARMING IN BARNET            | Barnet IC-054           |
| 36 | INFLAMMABLE MATERIAL               |                         |
| 37 | Soft Cell                          | Rough Trade ROUGH 14    |
| 38 | MUST'N'T GRUMBLE CHAS & Dave       | Rocknrgy 909            |
| 39 | STAND FOR NUBBLES                  | NEMS NEL 80 13          |
| 40 | EYES IN GLAZ                       | Cherry RECD R 105       |
| 41 | THE FOOL CIRCLE                    | NEMS NEL 80 13          |
| 42 | STAND FOR NUBBLES                  | NEMS NEL 80 13          |
| 43 | AND DON'T THE KIDS JUST LOVE IT!   |                         |
| 44 | Television Personalities           | Rough Trade ROUGH 24    |
| 45 | PEACOCK PARTY                      | Gordon GIRAAP PVK GIL 1 |

## Bolan mania ready for a comeback?

A FAN club that became a record label has released an EP of previously unused Marc Bolan material. SARAH LEWIS investigates the potential of this very small but very ambitious independent label.

edits Rarn - price £3 per year - and was initially surprised by its wide readership and popular demand. "We have a tremendous number of young fans, some only 12 or 13, who came in with the repeat of the Marc shows on ITV. It has now become a full time job and we've had to form a limited company, MBFS, basically to protect ourselves," he says.

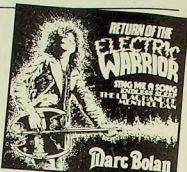
This is obviously sound business sense, but why form an independent label? "There was a great deal of unreleased Bolan material around - the BBC owns some but was unable to make it available while Cube and EMI were reluctant to put anything out, but did give us advice and encouragement. In the end we paid 'certain sources' for various masters - what's called a lease-purchase deal."

Having obtained the desired material, Bramley set about getting it on to vinyl - no easy task for a complete beginner. "Of course we had a lot of help - the MCIPS sent their local rep round to explain all the ins and outs to us." Rarn Records was finally launched with discs identified by a picture of Bolan revolving in the centre of each. A distribution deal was negotiated with Stage 1 and a release date was set for 'Sing Me A Song' (The Libas Hand Of Menthol Dawn) (MBFS 001) (c) 1967, on March 27, 1981.

Sales orders have already exceeded

the initial pressing of 5,000, and Rarn is now well into a second. The label does not feel exclusively confined to Bolan product, which after all, has to dry up at some point. Bramley feels that Rarn has potential as a label in its own right. "We are now talking to some people involved in local bands. Any releases along these lines would feature the Rarn name, but not the picture of Marc," he explains.

A lot will depend on the successful of the Bolan EP. Airplay is hardly guaran-



THE FIRST release from Rarn Records, a picture bagged EP of new Bolan tracks.

teed, but Bramley is hoping that some of the original T. Rex fans among the jocks - Dave Lee Travis, for instance - will give it a spin or two.

The **RB Small Labels** page now features an **Indies Singles Review** section. Review singles should be sent to Alan Jones, Record Business, Hyde House, 13 Langley Street, WC2.

## Indie Singles Reviews

### FICTION

THE CURE: 'Primary' (Fics 12)  
A compelling, captivating song in the established Cure fashion. The band consistently deserve higher chart placements than they usually achieve, but this one stands a better than average chance.

### ROUGH TRADE

MARK BEER: 'Pretty' (RT070)  
Pretty inoffensive, pretty directionless, on the whole pretty boring. Twice is the word that immediately springs to mind.

YOUNG MARBLE GIANTS: 'Test-card EP' (RT 059)  
Six instrumentals 'in praise and celebration of mid-morning television'. Any

one who has sampled said mid-morning entertainment: 'Programmes for schools will be in just under two minutes', will understand if not appreciate.

### POSTCARD

ORANGE JUICE: 'Poor Old Soul' (18.2)  
A fourth, almost perfect pop song from Scotland's Orange Juice. With 'Simply Thrilled, Honey' still hovering around the lower areas of the charts, 'Poor Old Soul' could make a bigger splash.

### CHA CHA

PIECES: 'Mighty Love' (CHAD 34)  
MOR reggae from a Harlesden outfit, Pieces. Pleasant but not exceptional.

## INDEPENDENT MUSIC NEW RELEASES

RT070	MARK BEER	PRETTY (PERVERSION)	7"
RT067	BLUE ORCHIDS	WORK: THE HOUSE THAT FADED OUT	7"
MUTE 12	FAD GADGET	MAKE ROOM/LADY SHAVE	7"
MUTE 13	DEPECHE MODE	DREAMING OF M/CE MACHINE	7"
PC82	BLACK CAMERA	JUST LIKE GOLD	7"
PC813	ORANGE JUICE	POOR OLD SOUL/POOR OLD SOUL	7"
FAC 33	NEW ORDER	CEREMONY // IN A LOVELY PLACE	7"
RT 075	NIGHTINGALES	IDIOD STRENGTH	7"
PC82	THAT 1	24 HOURS	7"
TW1023	JOSEPH K	SORRY FOR LAUGHING	7"
RT071	THE FALL	SLATES	10"
RED 8	NORMIL HAWAIIANS	GALA FAILED	12"
SSSSSP	THEATRE OF HATE	HE WHO DARES WINS	LIVE LP
RUFF23	PERE UBU	390'	LIVE LP
ERIC 008	JOKE BOX AT ERICS		LIVE LP

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RED RHINO	0904 36499	FRESH	01 258 0572

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small 25

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# ALBUM REVIEWS

## Top 60

**WHITESNAKE: Come An' Get It (Liberty 30327) Prod: Martin Birch** With three former Deep Purple members in fine form Whitesnake has a strong claim on the title of kings of heavy metal and this fourth album has everything the fans could want. There is no more distinctive singer in rock than David Coverdale, whose vocals soar and roar with the music, and Jon Lord glides around a range of keyboards to create a full, rich sound as bedrock to the throbbing guitars. Drummer Ian Paice is as solid as ever, beating a heavy rhythm to hold the sound together.

Add to these two guitarists and a bass player of some skill and the result is one of the toughest rocking outfits in the business. The material is basic, most of it about needing a woman, and it is this which will bring criticism. Fortunately for Whitesnake the fans have proved themselves impervious to criticism.

**STATUS QUO: Never Too Late (Vertigo 6302 104) Prod: Status Quo/John Eden**

Even before the sales of *Just Susspin'* sink slowly away Quo is back with another barnstormer to keep the heads banging away. The philosophy of the group has always been to keep things simple and the members seem to have no problem creating new material at the drop of a hat.

Others may challenge Quo in a short-lived burst of flash success but it keeps rolling on, picking up hit singles and albums along the way. With the success of 'Something 'Bout You Baby I Like' — this album's success is assured.

**PUBLIC IMAGE LTD: The Flowers Of Romance (Virgin V2189)**

PIL is Johnny Rotten, Keith Levene and Jeanette Lee, plus drummer: Martin Atkins on some tracks. The music they create is a strange hybrid of styles and sounds, as far from the basic Sex Pistols boogie as is possible. This, the third studio album, the first for more than a year, is a powerful collection of chilling numbers.

PIL has adopted a formula whereby heavy drum pounding opens each track, the guitars and other instruments spring briefly and startlingly to life before Rotten starts his chants. As singing voices go his is not one of the best but it is getting more powerful, fuller in range, and more menacing.

The title track has been issued as a single but is far too strange to get radio play so the success of the album relies on the loyalty of the thousands of youngsters who followed Rotten from the Pistols. A lyric sheet is supplied so that the listener can follow the indistinct vocals and it shows Rotten's ability to draw brief snapshots of conversation, almost at random, to depict urban nightmares.

**VANGELIS: Chariots Of Fire (Polydor POLS 1026) Prod: Vangelis** *Chariots Of Fire*, this year's Royal

Film, is set against the background of the 1924 Olympic Games. It should provide Polydor with the final opportunity to make the breakthrough with the hugely talented Vangelis who has written a striking background score, which owes nothing to the period of the film. As ever, it is a remarkable virtuoso effort, with the composer playing all the instruments. He has sensibly harnessed his more adventurous instincts to the needs of the film and his mastery of acoustic and electronic keyboards has produced a series of compellingly haunting themes. The music may well turn out to be among the film's most important attributes.

**VARIOUS ARTISTS: Roll On (Polystar REDTV 1)**

Despite the rapid cooling of industry enthusiasm, disco refused to lie down and die and is currently enjoying a solid level of sales popularity. This album couples 16 of the best of recent hits by such acts as the Gap Band, Crown Heights Affair, Shakatak, Black Slate, Kool & The Gang, and Yarbrough and Peoples. With initial TV exposure now running for three weeks in the ATV area, and a national rollout planned, this compilation ought to provide Polystar with its biggest seller to date.

**VARIOUS ARTISTS: Concerts For The People Of Kampuchea (Atlantic K663) Prod: Chris Thomas** Old waxes, new waxes and permanent waxes stars combined for a series of concerts at London's Hammersmith Odeon at the end of last year.

The result was four nights of the best of British rock entertainment faithfully translated into four sides of vinyl. The Who is given the whole of side one, opening with the supero 'Baba O'Riley' and closing with the Tammy classic 'See Me Feel Me'. Side two sees three tracks from The Pretenders, one from Elvis Costello, and two from Rockpile, the latter featuring Led Zeppelin's Robert Plant. Side three opens with a typically loud Queen track, continues with The Clash, 'Hit Me With Your Rhythm Stick' by Ian Dury and closes with The Specials.

Side four will be the main selling point with tracks from Wings — including 'Got To Get You Into My Life', McCartney also put together Rockers with members of several of the featured bands. Macca leads the band through great versions of 'Lucille' and 'Let It Be'.

There is no showbiz, or glamour involved, just a straightforward high quality recording. Of the artists who performed only Matumbi were left out but there could be raised eyebrows at the balance of Pretenders tracks (three) to Costello/Clash/Dury/Specials one each.

## Best of the rest

**BLACK SLATE: Ogima (TCD Records TCDLP2) Prod: Black Slate** As the observant will have noticed *Ogima* is Amigo spelt backwards and this album, subtitled 'Dub Slate' fea-

tures new versions of tracks on the successful Amigo album released by Ensign.

Slate is still with Ensign for standard records but dub material is more esoteric and appeals to a small but specialist audience, therefore the band releases it on its own label. This is one of the more accessible dub releases and could well be as successful by Island last year. Hit single 'Amigo' or 'Ogima' sounds just as good with the melody played down in favour of the rhythm and lyrics left to the absolute minimum.

**SLOW CHILDREN: Slow Children (Ensign ENVY 501) Prod: Stephen Hague/Jules Shear**

Although Slow Children have been around some time on the West Coast of America, British interest has been somewhat tentative so far. Shame, because this debut UK album shows great promise and lady vocalist Pal Shazari in particular is different enough to turn a few heads. The young but knowing, Perhaps the group is slightly self-consciously arty, with images of Cocteau and Genet abounding, but there is a certain modern menace in the overall sound and the single 'Talk About Horses' is a very good song indeed. With Jules Shear, Stephen Hague and David Beebe involved from cult band Jukes and the Polar Bears, plenty of UK interest should be forthcoming.

**SHAKIN' STEVENS: This Ole House (Epic EPC 84965) Prod: Stuart Colman/Shakin' Stevens**

A teenage idol in the (British) Presley mould, Shakin' Stevens is exactly what rockability doesn't need. No acoustic double basses here, although the list of electric guitars is distinguished — Albert Lee, Stuart Colman, BJ Cole. Basically what this album lacks is spontaneity. Stevens is a polished and professional performer — he even wrote two of the songs — but he fails to inject any fresh ideas into tired rock and roll/ability. Of course, with the number one hit, 'This Ole House' and previous single 'Marie Marie' included, Shakin' Stevens can expect more than adequate sales figures.

**MATUMBI: Matumbi (EMIEMC 3355) Prod: Matumbi**

At one time a critically acclaimed band with a big line-up and a musically pedigreed, Matumbi nonetheless never managed to capture the public imagination — largely because of an inability to write commercial singles. This album will do nothing to rectify the situation, indeed it is far short of the standard set by those British reggae latercomers Black Slate. The material really isn't that strong, the playing never catches fire and the production is distinctly thin in places.

**PETER SKELLERN: Right From The Start (Decca TAB9) Prod: Vangelis** Skellern's status as an album seller has come on apace since these tracks were originally released circa 1972-75. So for those who have only suc-

cumbed lately to his particular brand of musical charm, will come almost as a new album. It contains his classic 'You're A Lady', with that distinctive sonorous brassband accompaniment, and a nicely varied collection of songs, mainly of the light, romantic variety but with some touches of 'Hovis' northern accents thrown in to provide a homely humorous touch. Sensibly Decca has released the album as a mid-price item.

**FLYING SAUCERS: Some Like It Hot (EMI EMC 3366) Prod: Sandy Ford**

With rockability going so well around the circuit right now, there seems no reason why the Flying Saucers should not have hits, judging by this album. Produced with plenty of reverb-laden atmosphere by band leader Sandy Ford, the Saucers manage to project a big sound on both rockers and ballads — 'Lonely Willow' being a particularly breathy example of the latter. Most of the numbers come from the pen of Ford too, and the covers, like Fats Domino's 'All Me Myself and Gene Vincent's 'Hold Me, Hug Me, Rock Me' are well chosen. Watch this one.

**FRED WEDLOCK: Oldest Swinger In Town (Rocket TRAIN 13) Prod: Chris Newman**

Wedlock's track hit will help find a wider audience for this album than would usually have been the case. The humour of 'Oldest Swinger' is enjoyably developed as he philosophises on the problems of DIY, jogging, football hooliganism and unions, while leaving enough room for some agile acoustic solo guitar features by producer Chris Newman. The album's long-term prospects will no doubt depend on whether Rocket can find a winning follow-up single.

**QUINCY JONES: The Dude (A&M AMLK 63721) Prod: Quincy Jones**

Flattling up the charts just now with 'Ai No Corrida', veteran Quincy Jones follows that success with an album of high-class and danceable jazz-funk carrying the man's usual trademarks of seamless arrangements and intelligent production often working in tandem with Rod Temperton and a vast array of sidemen including Herbie Hancock and vocalists Patti Austin and James Ingram. Bound to be big anywhere people like to dance and should pick up interest as the single forges upwards.

**KATE & ANNA MCGARRIGLE: French Record (Hannibal HNBL 1302) Prod: McGarrigles**

The album, as the title suggests, is sung entirely in French by the sisters, who attracted more than a ripple of interest with their folksy-pop material in 1976. Their instinctive harmonies and equally notable solo contributions, set against distinguished instrumental accompaniments are no less enjoyable for the unfamiliarity of the language, and the sleeve provides English translations for those who feel the need. However, the total concentration on French will not help the record's sales prospects.



# Albums/Tapes

## Top 60

◆ Platinum Disc (300,000 sales)  
 ● Gold Disc (100,000 sales)  
 ○ Silver Disc (60,000 sales)  
 \* See New Samples  
 for Distributor Code details

This Week	Last Week	Wks.	Artist Title (Producers)	Cat. No. (Price)	Disc Code	Dealer
1	5	3	<b>SKY SKY 3</b> ● (Haydn Bendall/Tony Clark-Sky)	AROLA/ZGASKY 3 (3.34/3.34)	A	
2	3	3	<b>WHO FACE DANCES</b> (Bill Szymczyk)	POLYDOR/HVDVD 5037 (3.29/3.31)	F	
3	21	1	<b>ADAM &amp; THE ANTS</b> KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS (40)64549 (2.74/2.74)	C	
4	14	3	<b>STATUS QUO</b> IT'S NEVER TOO LATE (Lon Egan/Status Quo)	VERTIGO/EG 104/150 (033) (3.25/3.35)	F	
5	8	21	<b>NEIL DIAMOND</b> THE JAZZ SINGER ☆ (Bill Szymczyk)	CAPITOL/TCGAST 11209 (3.29/3.29)	E	
6	4	8	<b>PHIL COLLINS</b> FACE VALUE ● (Phil Collins/High Padgugan)	VERGN/TCLW 2185 (3.20/3.20)	C	
7	23	1	<b>STEVIE WONDER</b> HOTTER THAN JULY ● (Stevie Wonder)	MOTOWN/TCJ51MA 8025 (3.29/3.29)	E	
8	6	11	<b>ULTRAVOX</b> VIENNA ● (Conny Plank/Ultravox)	CHRYSALIS/ZCHR 1256 (3.04/3.04)	F	
9	7	5	<b>SPANDAU BALLET</b> JOURNEYS TO GLORY (Richard James Burgess)	REFORMATION/LZCHR 1331 (3.04/3.04)	F	
10	9	4	<b>RITA COOLIDGE</b> THE VERY BEST OF RITA COOLIDGE (David Anderle/Spike T. Jones)	ASW ANLHCAM 6820 (3.04/3.04)	C	

This Week	Last Week	Wks.	Artist Title (Producers)	Cat. No. (Price)	Disc Code	Dealer
11	21	1	<b>DIRE STRAITS</b> MAKING MOVIES ● (Jimmy Iovine/Mark Knopfler)	VERTIGO 8369 (7.50/8.00) (3.44/3.53)	F	
12	11	1	<b>VISAGE</b> VISAGE ○ (Christopher YOUNG)	POLYDOR 2480 157 (3.04/3.15)	F	
13	8	3	<b>RAINBOW</b> DIFFICULT TO CURE ● (Robert Elms)	POLYDOR/POLYDC 5056 (3.25/3.30)	F	
14	14	21	<b>JOHN LENNON/YOKO ONO</b> DOUBLE FANTASY ☆ (Yoko Ono/John Lennon/Yoko Ono)	DEFINITELY/ATL 4431 (3.43/3.44)	R	
15	5	3	<b>LANDSCAPE</b> FROM THE TEA-ROOMS OF MARS TO THE HELL-HOUSES OF URANUS (Landscape)	CALDISCO 5023 (3.38/3.34)	R	
16	63	1	<b>BARRY MANILOW</b> MANILOW MAGIC ☆ (Barry Manilow)	ARISTA/ARSTVC 2 (3.05/3.05)	F	
17	6	8	<b>RUSH</b> MOVING PICTURES (Tim Bogert/Barry Manilow)	MERCURY/6337 (7.40) 160 (3.04/3.14)	F	
18	20	7	<b>CHRISTOPHER CROSS</b> CHRISTOPHER CROSS (Michael Omartian)	WARNER BROS. 4145789 (2.44/2.44)	W	
19	27	2	<b>BARBRA STREISAND</b> GUILTY ☆ (Albby Erickson/Barbra Streisand/Neil Richardson)	CBS (40)86422 (2.74/2.74)	C	
20	16	7	<b>STRAY CATS</b> STRAY CATS ○ (Fred Elms/Robert Elms/Steve Sater/Sony)	ARISTA/STRAYCAT 11 (3.05/3.05)	F	
21	2	2	<b>LINX</b> INTUITION (Cathy Goren/Martin)	CHRYSALIS/ZCHR 1332 (3.04/3.04)	F	
22	2	2	<b>DIANA ROSS</b> TO LOVE AGAIN (Robert Mickens)	MOTOWN/DCJTR 12152 (3.04/3.04)	F	
23	11	11	<b>ADAM &amp; THE ANTS</b> DIRK WEARS WHITE SOX (Adam Ant)	DUKE 1001 3 (2.89)	M	
24	31	3	<b>TEARDROP EXPLODES</b> KILIMANJARO (Christopher Cross/Landscape/John Lennon/Martin)	MERCURY/6209 (7.50) 025 (3.04/3.14)	F	
25	9	3	<b>SOUNDTRACK</b> DANCE CRAZE ● (Christopher YOUNG/John Chappell/Michael)	210NE/DCJHR 11 500A (2.73/2.73)	F	
26	26	4	<b>ROXY MUSIC</b> FLESH AND BLOOD ☆ (Brian Auger/Roby Music)	POLYDOR/POLYDC 2 (3.30/3.50)	F	
27	7	7	<b>TOYAH</b> TOYAH! TOYAH! TOYAH! (Spike Jonze)	SFARF/STP 112 2 (4.45/4.44)	M	
28	13	13	<b>TALKING HEADS</b> REMAIN IN LIGHT ○ (Steve Lasker/Talking Heads)	RSO/SML 1116 5 (3.42/3.42)	M	
29	18	3	<b>SAD CAFE</b> LIVE (Spike Jonze/Neil Innes)	RSO/SML 1116 5 (3.00/3.00)	R	
30	2	3	<b>SLADE</b> WE'LL BRING THE HOUSE DOWN (Neil Innes)	CHEAPSKATE/SKATEHEAD 11 (3.00/3.00)	R	
31	1	1	<b>SHAKIN' STEVENS</b> THIS OLE HOUSE (Shaggy Collins)	EPIC/EPC406 84945 (2.74/2.74)	F	
32	15	19	<b>BARRY MANILOW</b> BARRY ☆ (Barry Manilow/Michael)	ARISTA/ARL1481 7 (3.34/3.34)	F	
33	24	7	<b>VARIOUS</b> RHYTHM 'N' REGGAE (Various)	X-TEL NE 1111 (2F 315) (3.48/3.48)	F	
34	14	6	<b>KEVIN CLAPTON</b> ANOTHER TICKET (Kevin Cadogan)	RSO/RSO/C 5108 (3.25/3.16)	F	
35	13	5	<b>KEVIN PEAK</b> AWAKENING (Kevin Peak/David Reilly)	AROLA/ZCHAR 5065 (3.05/3.05)	A	

### Number One



Sky

### Chartmaker



Shakin' Stevens

### Bubbling Under

**SIMON AND GARFUNKEL** SOUNDS OF SILENCE (CBS (40) 32030)  
 (Tom Wilson)  
**DIRE STRAITS** DIRE STRAITS (Vertigo 9102 021 (7231 015))  
 (Muff Winwood)  
**BOB SCAGGS** SILK DEGREES (CBS (40) 32036)  
 (Michael Omartian)  
**VARIOUS** BITTER SUITE (CBS 22082)  
 (Various)  
**DAVID BOWIE** SCARY MONSTERS AND SUPERCREEPS (RCA BOWK (BOWK) 2)  
 (David Bowie/Tony Visconti)  
**NINE BELOW ZERO** DON'T POINT YOUR FINGER (ASW AMLM (CAM) 68521)  
 (Glyn Johns)  
**BILLY JOEL** PIANO MAN (CBS (40) 32002)  
 (Michael Stewart)  
**FLEETWOOD MAC** RUMOURS (Warner Bros K(4)56344)  
 (Ken Caillat/Richard Dashut/Fleetwood Mac)  
**BRIAN ENO/DAVID BYRNE** MY LIFE IN THE BUSH OF GHOSTS (Polydor/EG(MC) 48)  
 (David Byrne/Brian Eno)  
**SANTANA** ABRAXAS (CBS (40) 32032)  
 (Fred Catero/Santana)

This Week	Last Week	Wks.	Artist Title (Producers)	Cat. No. (Price)	Disc Code	Dealer
36	1	1	<b>VARIOUS</b> ROLL ON (Various)	POLYSTAR/REPT/REDMC 1 (2.94/3.00)	F	
37	1	1	<b>BOSTON</b> BOSTON (John Bonjovi/Tony Donato)	EPIC/EPC406 30338 (3.81/3.82)	C	
38	13	1	<b>STEVE WINWOOD</b> ARC OF A DIVER ○ (Chris Blackwell/Mick Miller/Mungo Starr/Steve Winwood)	ISLAND/ILPS/IZO 5976 (3.07/3.41)	F	
39	26	1	<b>JUDAS PRIEST</b> POINT OF ENTRY ○ (Rod Smallwood)	CBS (40)84204 (2.74/2.70)	F	
40	7	1	<b>IRON MAIDEN</b> KILLERS (Martin Birch)	EMI/EMEM 3387 (3.07/3.07)	E	
41	56	5	<b>ROGER WHITTAKER</b> THE ROGER WHITTAKER ALBUM (John Mackworth/Eric Robinson)	X-TEL NE 1105/NE 2 (3.45/3.49)	C	
42	4	1	<b>AL JOLSON</b> 20 GOLDEN GREATS (Various)	MCA/MCA/NE 4 (3.04/3.02)	F	
43	40	1	<b>SKY SKY 2</b> ☆ (Haydn Bendall/Tony Clark-Sky)	AROLA/RECVY/2SKY 2 (3.34/3.34)	A	
44	21	1	<b>ABBA</b> SUPER TROUPER ☆ (Benny Andersson/Born Busck/Lennart)	EPIC/EPC406 10032 (3.43/3.43)	C	
45	2	1	<b>D. HOOKER</b> D. HOOK'S GREATEST HITS ☆ (Bob Weinstock)	CAPITOL/TCG 6176039 (3.26/3.26)	E	
46	2	1	<b>B.A. ROBERTSON</b> BULLY FOR YOU (Terry Britten)	ASYLAR/ARL62223 (3.04/3.04)	W	
47	28	1	<b>MADNESS</b> ABSOLUTELY ☆ (Madness)	STIFF/STIFF 279 (3.07/3.04)	F	
48	9	1	<b>FREEZE</b> SOUTHERN FREEZE (John Bonjovi)	REDFORDS/BLVD/ST REGA 22 (2.44/2.44)	W	
49	25	1	<b>BRUCE SPRINGSTEEN</b> THE RIVER ● (Bruce Springsteen)	CBS (40)8510 (3.83/3.83)	C	
50	129	1	<b>MEAT LOAF</b> BAT OUT OF HELL ☆ (David Burdette)	EPIC/EPC4064919 (2.74/2.74)	F	
51	13	1	<b>DAVID BOWIE</b> THE VERY BEST OF DAVID BOWIE ● (Various)	X-TEL NE 1111 (2F 311) (3.45/3.49)	F	
52	2	1	<b>ELLEN FOLEY</b> SPIRIT OF ST. LOUIS (Various)	STIFF/STIFF 279 (3.07/3.04)	F	
53	19	1	<b>JAM</b> SOUND AFFECTS ● (Vic Carrington/Steve Nieve/Various)	POLYDOR/POLYDC 11505 (3.25/3.36)	F	
54	31	1	<b>UB40</b> SINGING OFF (Bobby Womack)	GRADUATE/GRAD/GRACMC 2 (2.93/2.89)	M	
55	1	1	<b>BOB DYLAN</b> ANOTHER SIDE OF BOB DYLAN (Bob Johnson)	CBS (40)32004 (3.82/3.82)	C	
56	1	1	<b>BOB DYLAN</b> BOB DYLAN (Bob Johnson)	CBS (40)32001 (3.82/3.82)	C	
57	1	1	<b>BOB DYLAN</b> THE TIMES THEY ARE A-CHANGIN' (Bob Johnson)	CBS (40)32001 (3.82/3.82)	C	
58	1	1	<b>SIMON &amp; GARFUNKEL</b> PARSLEY, SAGE, ROSEMARY & THYME (Tom Wilson)	CBS (40)32001 (3.82/3.82)	C	
59	3	1	<b>VARIOUS</b> RE-MIXTURE! (Various)	CHAMPAGNE/CHAMP 1 (1.25)	C	
60	54	3	<b>HAZEL O'CONNOR</b> SONS AND LOVERS (Nigel Gray)	ALBY/ALBY 104 (2.89/2.89)	M	





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