

# RECORD BUSINESS

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## Decline in demand for UK repertoire

JOHN HAYWARD reports from Midem

ALTHOUGH THERE was the usual heavy British turnout at the annual Midem music industry trade fair in Cannes last week, few delegates were in the mood for major spending on the relatively small number of prestige catalogues on offer.

And while the UK indie label contingent was out in force there was a general feeling by mid-week of cautious optimism rather than delirious success.

Of the major record companies EMI was alone in failing to take stand space this year while WEA made a big splash with a large stand and top brass presence in the shape of international president Nesuhi Ertegun and Charles Levison.

According to Zomba's Ralph Simon there has been a noticeable decline in demand for British product from pre-

viously buoyant markets like Germany, and Pinnacle's Dave Roberts reported heavy interest from foreign importers anxious for UK product but less demand for long licence involvement.

One UK company at Midem to acquire material was the Ace label whose Ted Carroll told *RB*: "This has been a very busy Midem for us. We have been negotiating for good R&B and rock 'n' roll catalogues and have found several, although we will not be completing those deals until we return to London."

Midem organisers hoped to breathe new life into the festival - shortened by two days this year - by giving it a music video slant but the attempt does not appear to have paid-off straight away.

Steve Webber of VCL pointed out that most of the best music material was



CHRYSALIS, as usual, was a Midem focus of attention for its eye-catching stand, this year featuring hall of distorting mirrors. Here, looking like their usual genial selves, are (left to right) Mike Watts (international manager), Roy Eldridge (a&r director), Ann Mundy (Chrysalis Music USA) and Terry Ellis (joint chairman).

already placed in the UK and there was little new to be seen in Cannes, although the company did snap up Derek Jarman's film *Jubilee*, starring Adam and the Ants and Toyah.

● TO P. 2.

## Presky quits Damont and goes it alone

MONTY PRESKY, managing director of Damont Records, the leading custom pressing company, has resigned from the company he set up ten years ago.

He will retain a link via a consultancy agreement, but his future activities will be as owner and md of PEI (Production Express International), formerly owned by Damont. PEI was established as a production brokerage designed to provide pressing facilities in Europe for independent labels. It will continue in this role, but it is Presky's intention to develop the operation as a creative marketing unit, initiating repertoire concepts and then taking care of the total production process from inception to the delivery of the finished product. It is anticipated that Damont will be involved on the manufacturing side.

"Monty is at heart a repertoire man, and that is what he wants to do, and we are concerned with running a manufacturing operation. We hope he will continue to bring us lots of business," commented Terry Hanks, director of the Counterpoint Group, the recently introduced new name for SP&S Records (Holdings), owners of Damont.

Presky, who will initially be working from his St Albans home, also hopes to be able to maintain his involvement with the BPI, for which he is joint chairman of the manufacturing committee.

The departure of Presky leaves Ron Bullen, production co-ordinator for the last five years, as plant manager, reporting to Terry Hanks. Richard Lim continues as financial controller, while Damont general manager Frank Pearce moves over to Counterpoint to become commercial manager.

## 'Growing support for tape levy' - Which magazine

SUPPORT FOR the BPI's campaign for a tape levy has come from *Which?*, the magazine of the Consumers' Association, in its January issue.

The magazine reported the industry efforts a year ago and contacted a sample 1,200 members to test reaction to the different options on protecting copyrights.

About a third agreed that a moderate levy was a reasonable compromise, provided the proceeds were fairly distributed to writers and performers.

One in ten favoured the re-introduction of a home recording licence and the remainder were equally divided between opposition to any form of control or surcharge

and support for other schemes, such as a spoiler signal.

Following the report last year *Which?* had 200 letters from members, and about 50 from non-members, on the subject. The magazine reports that there were some harsh words about high prices and poor quality of records, and the unfairness of a blanket levy affecting all tape users.

*Which?* will be submitting its findings to the Government together with the views of correspondents.

"These are obviously signs that public opinion is swinging in favour of a levy," commented MCPS md Bob Montgomery, "but we will have a very long battle to persuade

the Government of that."

● LATEST STEP in the industry's blank tape levy campaign will be an official presentation of the joint BPI-MCPS-MU case to a meeting of interested MPs. This will take place on February 8 at St Stephen's Tavern, Bridge Street, SW1, a hostelry much patronised by our elected representatives. Speakers have yet to be decided, but it is expected that Chris Wright, Charles Levison and the MU's John Morton will address the meeting. It is possible that details of the latest BMRB consumer survey of home-taping activity, now nearing completion, will be available at the meeting.

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## BBC may face a PRS 'more money' demand

THE BBC, already faced with a PPL demand for about £9 million for a new needletime agreement, is likely to be hit by another heavyweight claim for its use of copyright music.

The PRS which already earns about 10 million a year from the BBC, a figure based on a 2 percent levy on the licence income, now due to rise automatically as a result of the recent increase of the licence fee to £50. However, according to PRS chief executive Michael Freegard, a better deal will be sought when the current agreement expires on March 31, to take account of an increase "both proportionately and in absolute terms" in the use of copyright music since 1972.

The PRS 1982 initiative to secure more income from broadcasting organisations will also embrace ITV and ILR. Under an agreement which expired in March 1980, ITV pays a lump sum [about £2.6m] equivalent to about 0.6 percent of advertising revenue. The

PRS is looking to a payment of 1.5 percent of net revenue, a matter which may have to go before a tribunal for a decision.

On the commercial radio front, the PRS agreement is an interim one, the previous contract having expired in 1978. However progress towards a new agreement is being hampered because of AIRC's decision to appeal against the Performing Rights Tribunal ruling on needletime payments to record companies.

ILR pays PRS a percentage of advertising revenue based on the amount of copyright music broadcast. This was £1.7m in 1979, the most recent figure PRS is prepared to reveal. But, says Freegard, spot monitoring of commercial stations has shown that music use is "substantially understated." "There are considerable deficiencies in the returns we get from local radio and underreporting can run as high as 40 percent," he noted.

### Midem News

## 'Quarter of world turnover now in hands of pirates'

A DAY-LONG IFPI-sponsored seminar on anti-piracy held at Midem last week was told that up to 25 percent of the world's product turnover was now in the hands of pirates.

"The record industry is being strangled by the theft of intellectual property," IFPI's David Gibbons estimated.

And WEA international president Nesuhi Ertegun claimed that Singapore was now the world centre of illegal activity with exports of 150 million pre-recorded cassette units per year.

He showed the meeting a pirate tape of Queen's latest album recently confiscated in a raid, which not only contained the complete album but four extra cuts to give the purchaser better value for money. Investigators had seized 500,000 cassettes in a recent swoop.

The fight against the illegal trade was continuing he said, with Hong Kong now virtually cleared of counterfeit tape plants but he pleaded for more money to carry on the battle.

The industry spent around £2 million.

### Midem. From P.1.

However the uprated evening galas have been judged a success with Madness topping a good contemporary rock show on Monday, supported by the Blues Band, Alice Cooper premiering his new stage show, and former Jefferson Starship member Marty Balin making a showcase appearance. The opening night gala boasted Shirley Bassey, Steve Lawrence and Eydie Gorme and Jack Jones, although a projected spot from Peggy Lee failed to materialise.

Attendance overall is thought to be up on last year although firm figures were not available at press time.

on anti-piracy work in 1981 resulting in 5000 civil and criminal prosecutions. Penalties imposed added up to more than £35 million.

Funding for the campaign came almost exclusively from the record industry and it was suggested that artists should be persuaded to contribute to the IFPI anti-piracy fund, although past efforts to involve writers and performers had met with little success.

"Piracy can only be defeated by the combined efforts of all its victims," said Gillian Davis of the IFPI.

● **ALTHOUGH THE** problem of parallel imports appears to be receding (RB 43) there is no room for complacency in the eyes of the BPI Anti-piracy unit.

Tony Hoffman's annual report was full of successes for the unit in 1981 and optimistic about prospects for the coming 12 months, but an ominous note was introduced by BPI legal adviser Patrick Isherwood.

He warned of the possibility of imports from Singapore and The Philippines becoming an increasing problem. While the UK has yet to feel much affect imports from these countries to Scandinavia and Canada justified an IFPI report which speculated that Europe was the next target.

Another fear is that record and tape pirates have simply transferred their interests to the now more lucrative video business.

### Ins & Outs

**OLIVER SMALLMAN** has been appointed media consultant for 1982 to five Records act Tight Fit.



**GRAHAM PARKER** looks happy to end the speculation about his career since leaving Stiff by signing to RCA for the world, excluding North America and Australasia. His first single for the label 'Temporary Beauty' is due on February 19 and *Another Grey Area* is scheduled for March. Pictured with Parker and his wife Jolie are Don Ellis, RCA md, and Alan Parsons, Parker's manager.



**STIFF RECORDS** reaps the rewards of its goldrush into the Australian outback with award discs for *One Step Beyond*, and *Absolutely* by Madness, *Juke Box Dury* by Ian Dury, 'Louise' by Jona Lewis and 'Lucky Number' by Lene Lovich. Pictured are Stiff directors Dave Robinson (left) and Alan Cowderoy with Meryl Gross, international product manager of Festival Records in Australia.

## CBS is an outsider on royalties says MPA president

**MUSIC PUBLISHERS** Association president and EMI Music Publishing head Ron White was in a tough talking mood when he addressed a meeting of the international federation of pop publishers at Midem.

He told delegates that the MCPS had issued a writ against CBS (RB Dec 7) in the latest development of the continuing row over mechanical copyright royalties following the abolition of rrp and went on to say:

"One major record company, CBS, has continually remained outside the line taken by the other companies and a writ has been issued on the basis that CBS has not complied with the requirements of the 1956 Act. Extended litigation on this matter is anticipated."

White hoped that the joint price survey organised for the fourth quarter of 1981 would form the basis of agreement between the parties and went on to comment on how disappointed UK publishers were with the Government Green Paper on copyright.

However he gave a cautious welcome to a discussion document proposal to abolish the statutory recording licence and clarify the reversionary rights issue.

### Deals

## Stiff clinches distribution of World Cup discs

**STIFF RECORDS** has clinched distribution of the three World Cup singles 'Viva England/Scotland/Ireland' released by the Scottish label Lismore.

However, the official FA-approved record to be made by the England Squad has been secured by the small indie label Mean Records, run by Howard Berman (ex-UA) and Dave Crowe (ex-Rak). Entitled 'This Time', it will be released towards the end of March. The song has been written by Chris Norman and Pete Spencer of Smokey, who will also produce the record. They have previous experience in dealing with soccer stars, having made a record with Kevin Keegan while he was playing for Hamburg. However, the single will not be released on the Mean label. A new label will be created with a name more relevant to the occasion than Mean.

Lismore's all-purpose trio, produced by Ben Gunn (Scotland), Ian Sedgelees (England) and Gene Fitzpatrick (N. Ireland) are all based on the melody of 'Funiculi Funicula', to which Ken Hughes, owner of a music shop in Glasgow, has written three different sets of lyrics.

**STIFF RECORDS** has picked up distribution of the *Burning Rome* label and immediately began handling the former RB Indie Chart number one 'Do You Believe In The Westworld' by Theatre Of Hate. The record (BRR 2) is also being released as a 12-inch (BRR T2) and will be available through CBS distribution. The licensing deal is for the world excluding North America.

## Charisma waits for Gabriel Genesis, Hackett

**CHARISMA RECORDS** begins the new year with a mood of optimism and several new faces, following a period of uncertainty which led it to a full licence deal with Phonogram.

Looking after the day-to-day running of the label is Steve Weltman, who joined from RCA, as general manager.

Also new are Judy Lipsey, head of press, from Epic Records and Colin Davey, head of promotion, who has been with Polydor and CBS.

Weltman was at MIDEM this week, is awaiting delivery of albums from the label's big three acts, Genesis, Peter Gabriel and Steve Hackett. He is also hoping to boost the success prospects of Liverpool band *Afraid of Mice*, and Charisma's offshoot label Pre.

"The Pre label is an intrinsic part of Charisma's future development. It has already made a name with The Scars, Gregory Isaacs and Delta Five and the first few months of the year will see releases from new signings Steve Walsh and Alan Riggs.

# MULLINGS

SOME PEOPLE rent flats, others buy houses – but **Ian Miles**, boss of Warwick Records, has gone several better – he has just bought a village in the Lake District. It's called Summerlands Endsmore, not far from Kendal, and it comprises 30 houses, seven acres of land and, surprise, surprise, a 40,000 square feet factory warehouse, previously used to make furniture for the likes of Woolworth and GUS stores. The community was established after the war as a rehabilitation centre for merchant seamen, but recently fell on hard times and problems with the VATman. Miles acquired the property from the Official Receiver, if not for a song, at least for a price which he regards as exceedingly favourable. The houses will in due course be sold off, but Miles is looking to put the factory to commercial use. He's interested in perhaps installing video duplication facilities, but says he's not yet made his mind up . . . what exactly is former Televideo man **Clive Selwood** cooking up at Pickwick with **John Fruin** (whose first pic for many moons appeared in last week's paper)? . . . **Don Ellis**, euphoric after his recent capture of **Graham Parker** for RCA, brought down to earth with a bump when his train stopped unexpectedly at Wimbledon as a result of industrial trouble at Waterloo. Unable to get through the crush to the Underground station or to find a call box, the resourceful American popped into the local **Our Price** shop, introduced himself to the surprised manager and was able to phone the office and ask for a car to be sent to pick him up. Ellis, now well on his way to becoming a seasoned commuter, finally reached RCA four hours late . . . currently in production, an album with the intriguing combination of **Godley and Creme** at the controls and **Gilbert O'Sullivan** on vocals . . . **Carole King** plays her first UK concerts for seven years, promoted by **Paul Fenn** and **Paul Charles** of Asgard, at Snape Maltings and London Dominion during April, following two shows at Dublin Stadium. Anybody with 55 good ones to spare can get a ticket and two nights accommodation with food for the Maltings gig . . . **Bob England's** Towerbell label setting the Bangkok charts alight with 'I Love The Balls' by **The Balls** in at 15 and 'I Can't Hold On' by **Natasha** at 8 . . . **Tony Morris** taking bets that forthcoming 'Wimoweh' by **Karl Denver** (whatever happened to him?) to compete with 'The Lion Sleeps Tonight' by **Tight Fit**, **Decca** showing continuing optimism by re-releasing 'Secret Love' by **Kathy Kirby** and 'Monster Mash' by **Bobby Boris Picket** . . . although hopes that a royal, or at least a regal, personality would grace the occasion has been dashed, the BPI awards dinner and ball at Grosvenor House on Thursday looks like being a sell-out. At press time 650 tickets had been sold, with a benevolent **Charles Levison** digging deep to reserve five tables, which at £50 a head looks like giving **WEA** an expensive evening . . .

IS **RICHARD Branson** awaiting a happy Event? Latest buzz concerning his London listings mag is that the mighty **Rupert Murdoch** has been casting an acquisitive eye in its direction. Branson, without naming names, admitted that there had been enquiries, but stressed that **Virgin** had never surrendered total control of any of its enterprises . . . **Branson**, by the way, admits to feeling 'radiant and fulfilled' that **Al Clark** once of *Event* has rejoined the group as creative director, a job Clark finds himself unable to explain in the space available . . . news, too, of another of *Event's* heroes of yesterday, maverick publisher **Greg Thain** who doesn't give up easily and is now planning a magazine called *What Mortgage?* . . . no more review albums from **A&M** – in future scribes will be getting them only in cassette form, on chromedioxide tape yet. Pressguy **Mike Hales** has unilaterally declared 1982 Year Of The Tape . . . bronzed but beaten, **Chris Wright** returns from Antigua having failed to gain a place in the Elton John Tennis Tournament, but allowing himself to be defeated by the chairman of Watford FC in a private clash . . . bronzed but victorious after basking in the warm glow of the Carribean sun and the acclaim of his colleagues at the CBS international meeting in Puerto Rico, after a moderately successful year **Maurice Oberstein** still not sure when he will be able to relinquish the reins to new md **Paul Russell** whose arrival from Oz remains uncertain, but could be March.

## AND ON TOUR

### JANUARY

TUESDAY 19TH NEWCASTLE CITY HALL  
 WEDNESDAY 20TH NEWCASTLE CITY HALL  
 THURSDAY 21ST EDINBURGH PLAYHOUSE  
 FRIDAY 22ND GLASGOW APOLLO THEATRE  
 SATURDAY 23RD DUNDEE CAIRD HALL  
 TUESDAY 26TH MANCHESTER APOLLO  
 WEDNESDAY 27TH MANCHESTER APOLLO  
 THURSDAY 28TH SHEFFIELD CITY HALL  
 FRIDAY 29TH SHEFFIELD CITY HALL  
 SUNDAY 31ST LONDON HAMMERSMITH PALAIS

### FEBRUARY

MONDAY 1ST LONDON HAMMERSMITH PALAIS  
 TUESDAY 2ND LONDON HAMMERSMITH ODEON  
 WEDNESDAY 3RD LONDON HAMMERSMITH ODEON  
 THURSDAY 4TH POOLE ARTS CENTRE  
 SATURDAY 6TH BRIGHTON CONFERENCE CENTRE  
 SUNDAY 7TH BRISTOL COLSTON HALL  
 MONDAY 8TH BRISTOL COLSTON HALL  
 TUESDAY 9TH ST. AUSTELL CORNWELL COLISEUM  
 THURSDAY 11TH LEICESTER DE MONTFORT HALL  
 FRIDAY 12TH STOKE ON TRENT VICTORIA HALL  
 SATURDAY 13TH COVENTRY APOLLO  
 SUNDAY 14TH BIRMINGHAM ODEON  
 MONDAY 15TH BIRMINGHAM ODEON  
 TUESDAY 16TH BIRMINGHAM ODEON  
 SATURDAY 20TH BELFAST WHITLA HALL  
 SUNDAY 21ST BELFAST WHITLA HALL  
 TUESDAY 23RD DUBLIN STADIUM  
 WEDNESDAY 24TH DUBLIN STADIUM  
 FRIDAY 26TH CORK CITY HALL  
 SATURDAY 27TH GALWAY LEISURELAND



## RECORD BUSINESS

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# Special offer on Cliff's big hits

CLIFF RICHARD singles from 1958-79 are being re-released by EMI in a presentation box form. Twelve titles, including eight number ones, are being promoted.

'Move It' (DB 4178), 'Living Doll' (4306), 'Travellin' Light' (4351), 'Please Don't Tease' (4479), 'The Young Ones' (4761), 'The Next Time' (4950), 'Summer Holiday' (4977), 'Wind Me Up (Let Me Go)' (7745), 'Congratulations' (8376), 'Miss You Nights' (EMI 2376), 'Devil Woman' (2458) and 'We Don't Talk Anymore' (2975) are included in the set.

All but the last title have been deleted for some time and all come in picture bags featuring photographs



from the singer's personal collection. The singles can be bought by the consumer separately or as a 12-pack set.

Dealers can order a display of 60 singles (CRB 60) five of each title for £46.20 plus VAT and will receive a counter display (see picture), a set of dividers and two presentation boxes. In a separate mail-out will be posters and streamers. Individual copies of the singles and the presentation box (CRBOX ONLY 1) will be available after February 12.

HEAVY CONSUMER and trade advertising, flyposting, window displays and radio advertising surround the release of the fourth Magnum album Chase The Dragon (JETLP 235) on February 12. The band begins a UK tour the previous day.

EG RECORDS releases 'Deutsche Girls/Plastic Surgery' (EG 05) by the original Adam & The Ants from the soundtrack of Derek Jarman's *Jubilee* (2302 079) on February 12. This will be the first time the track has been available as a single and it has been remixed specially.

## Merchandising

MCA RECORDS has a series of 12-inch singles released over the next few weeks. Barbara Thompson and Rod Argent combine for a single 'With You' (MCA 761) but the 12-inch disc (MCAT 761) has a different 'A' side, 'Ghosts' which is also the title of the album (MCF 3125).

One Way have 'Cutie Pie' (MCA(T) 768) and the Cool Runners release 'Play The Game' (MCA(T) 760) this week in both formats.

RCA SALESMEN are promoting the availability of blank video tape in anticipation of increased video business when RCA moves into the pre-recorded market later this year. Three hour VHS tapes are available in packs of 12 (VK 25012) at a dealer price of £83.64 plus VAT, including a 2½ percent air freight surcharge to maintain supplies. RCA also has a range of library storage cases.

JONA LEWIE'S long-awaited new Stiff album is released on February 19. Heart Skips Beat (SEEZ 40) is available at a reduced price for the initial 10,000 units, which also contain a free copy of the 'Kitchen At Parties' single. The cassette (ZSEEZ 40) has the track included as standard. The album has eight different producers, including Godley & Creme, Rupert Hine, Bob Andrews, Stephen Lipson, Billy Ritchie, Dave Robinson and Lewie himself.

The album is preceded by a single 'I Think I'll Get My Haircut' (BUY 139) which was released on Friday.

VIRGIN RECORDS has picked up a second soul record. The label has signed a one-off with SAM Records of New York for Michael & Brenda Sutton's disc chart hit 'We'll Make It' (VS 480/12) which it will release in both seven and 12-inch form. The duo are former Motown producers.

BELL RECORDS, through Arista, has two current releases. 'Come Go With Me' by Mike Holway is being re-issued due to the song being chosen as The Beach Boys' next single, on February 19. The other release is 'White Sports Coat And A Pink Carnation' (BELL 1501) by Ronnie Angel, the man who wrote 'Your Drive Me Crazy' for Shakin' Stevens.

CONSUMER PRESS advertising is being taken for the new single by the Thompson Twins their first with producer Steve Lillywhite. 'In The Name Of Love' (TEE(12) 4) is also available as a 12-inch with an additional track. The records come in different picture bags.

CAPITOL RECORDS is repromoting 'Joy And Pain' by Maze to coincide with the band's visit in March. The single will be available as both seven and 12-inch forms and the latter will include the Maze favourite 'Golden Time Of Day' as an extra track. They will be available in special bags.

DEBUT SINGLE from Talk Talk, the London band which toured with Duran Duran, is 'Mirror Man' (EMI 5265) available on Friday (February 5).

MOTORHEAD AND The Damned back catalogue is the subject of new promotion by Chiswick/Ace. 'Motorhead' is now available in a limited edition picture disc and when the 10,000 run is finished will be available in translucent blue vinyl for a short while. Chart success The Best Of The Damned is now released on cassette (DAMC 1) for the first time and is followed by the reissue of 'Love Song' (NS 75) on Friday. The first 10,000 are available in blue vinyl and the single is available in three different sleeves. Machine Gun Etiquette (DAM 2) is also being made available again, with an altered sleeve and special label. The first 5,000 will be pressed in blue vinyl.

TWENTY TITLES in the MCA Christmas offer revert to their original prices today (February 1). Since the launch of the £2.43 line on October 1 the label has sold in the region of 75,000 units of the albums which include material from Steely Dan, Buddy Holly, Tom Petty, Don Williams and Lynyrd Skynyrd. The titles revert to £3.04 except for TV albums which go back to £3.22.

CHERRY RED has published its own magazine Long Lost Passion available from Pinnacle or direct from the label, 53 Kensington Gardens Square, London W2. The first issue, in a limited run of 2,000, includes articles on Marc Bolan, psychedelia and Fred Frith, plus stories by Kevin Coyne.

## Ins & Outs

SUE HUMPHRIS has joined MCA Records as head of press having worked for Tony Brainsby as an independent pr. Her assistant is Lousie Collins who handled press during the period when the label was without a department head.

ASHLEY NEWTON, former RSO Records general manager, has joined Island Records as head of artist development - a position that embraces normal a&r functions as well as co-ordinating activities of artists already signed to the company. He will be assisted by another new staffer Angus Robertson whose brief will be to seek new talent. He was previously with April Music and The Venue.

NORTH LONDON juke box operator and wholesaler Sotosound has moved to Building 28, All Saints St, Kings Cross, London N1. The company has also launched a label with the first release a single 'In The Right Direction' by Jerome released on Friday (January 22). The record (STD 1 and STD 1-12) is exclusively distributed by Sotosound (01-837 7141/2 and 837 7147/8).

CHRIS MARSHALL has joined Ariola/Arista as national promotion manager, following four years at EMI working on the Harvest, Motown and EMI labels. He will be responsible for Radio One, Capital, Luxembourg and all TV stations.

JULIA MARCUS has rejoined the Chrysalis Records press office as assistant press officer after a spell at DDA as assistant to Phil Symes. She was previously Chrysalis press office secretary.

A 'BATTLE of persuasion' currently facing the Mechanical Rights Society is the fixing of a new basis for copyright royalty payments. In the absence of RRP, the new rate has to be based on average dealer mark-ups - but there has been wide disagreement on actual 'over-the-counter' prices since last Spring. Bob Montgomery hopes that the results of a joint MRS/BPI survey of retail prices conducted last December will now lead to "less aggro" and a firm agreement.

"It looks as though there may be a greater mark-up than was originally thought," says Montgomery. "The current singles figure (121 percent of dealer price) is about right, but mid-price albums are likely to require a higher mark-up than the record companies have been paying."

On the creative front, Ivan Chandler of Jobete Music has come up with a novel way of re-promoting the 14,000 plus copyrights in Jobete's lucrative back catalogue. He recently organised a 'Record Producers' Song Party' at the Jobete offices which was attended by numerous illustrious producers, such as Bruce Welch, Gus Dudgeon, Dave MacKay and Nigel Grey.

While the producers sipped 'liquid' refreshments and nibbled morsels, they were treated to 'background music' consisting of new tapes of old Jobete songs - plus videos of acts like The Supremes and the Four Tops. They were also given a Jobete promotion 'kit' which consisted of Motown albums, badges and a catalogue listing.

"The object was to stimulate more interest in the back catalogue which goes right back to 1958," says Chandler, who claims the party was a success. "People don't realise the wealth of material we have. And it isn't all Motown stuff. We also publish songs like 'Every Little Bit Hurts' and Jim Webb songs such as 'Didn't We'."

Chandler says he is now planning similar parties for A&R men, managers and artists.

Another novel method of getting additional mileage out of a successful catalogue has been tapped by EMI Music Publishing's print division which recently linked up with Mirror Books to launch Adam and The Ants' *Kings* - a glossy 48-page magazine/book which is being promoted as "The official Adam and The Ants song book". It contains music, lyrics, chord charts and exclusive photos of the group and EMI's director of printed music, Pat Howgill, says it is the natural development of the *Pix'n'Lyrics* concept launched by the company last summer.

"We adapted the *Pix'n'Lyrics* visual format and put it into book form in a more sophisticated way," says Howgill. "Mirror Books are selling it through newsagents and we have sold well over 50,000 copies already."

Like many other print operations, EMI has had to find an alternative way of selling rock music in printed form. A look at the latest chart of 'best selling sheet music' from the MPA reveals only a handful of 'contemporary' songs in the Top 25. Strongly melodic songs dominate the chart, with 'Begin the Beguine' at Number One.

BRIAN OLIVER

# Video rental scheme at HMV shops

HMV RETAIL is launching a video rentals scheme, initially in five major stores and eventually nationwide, which will allow passing customers to take out tapes for up to 14 days.

The scheme is called 'Videorentals' and there is no membership requirement on borrowers. Instead a £30 deposit is left on each video taken out, with charges of £1.99 for the first night and £1.50 for each subsequent day.

Initially the scheme will operate in the Oxford Street flagship, and Bedford, Birmingham, Liverpool and Manchester stores, all of which have a large video cassette selection. At present, however, the shops stock only VHS tapes, except for Oxford Street which has Beta.

## WEA and Virgin team up



WEA AND Virgin staff are seen at the launch of the January Price Bonanza, the co-operative campaign which meant special promotion of 30 top selling WEA catalogue albums and tapes in three big

Virgin stores. Pictures are Jes Miller, WEA sales and promotion rep, Cindy Johnson, WEA personality girl, Gerard Talbot, of the Virgin Megastore, and Rod Butler, WEA merchandising rep.

# NEWS

## Deals

FORMER JET Records managing director Ronnie Fowler has formed Roulette Music and Management Ltd with the aim of bridging the gap between record companies and management that often occurs.

First signing to the company is five-piece rock band Stampede while Fowler has also concluded a deal with electronic synthesiser band Val Haller. At a later date Fowler expects to launch a Roulette Records label.

WILL BIRCH has been signed to Riviera Global's growing stable of record producers which includes Elvis Costello, Nick Lowe, Clive Langer and Roger Bechirian. Birch, former drummer with The Records and Kursaal Flyers is producing Billy Bremner's next Stiff single and The Records new Virgin album.

ENSIGN RECORDS has signed Funhouse, a five-piece group formed by Mike Scott and John Caldwell formerly of Edinburgh-based Another Pretty Face. A debut single 'This Could Be Hell' is scheduled for next month with an album due in June.

ALBION RECORDS has picked up releases by The Cheaters on the Manchester-based Revo label. The band has a single 'Spirit In The Sky' (ION 1028) and

an album Sweat It Out (TVU 99T) released under the deal. The album includes a free 12-inch single. Distribution is through Spartan.

CHARLIE WAYNE, who as Carl Wayne was founder and lead singer of The Move, has signed to Jet Records and released a single 'Deeper Than Love' (JET 7010) on January 15 which features Roy Wood on back-up vocals. Wayne's last single was with Polydor five years ago.



LONDON BASED Buzzz is seen with RCA executives after signing a worldwide deal with the label. 'Sorry My Dear' (RCAT 181) is released this week, followed by a seven inch version on February 5. Pictured are: from left to right; front row Dee Sharp, Don Ellis (RCA md) Jenny, Doty and Bill Kember, (RCA a&r director). Back row, Keeling, Tony, Junior, Dave, and Jack Stevens, RCA a&r assistant.

## Bubbling Under



- 51 66 WILL I SEE YOU TONIGHT? Zafra Brothers (import)
- 52 53 AFTER ALL THIS TIME Double Exposure (import)
- 53 54 DANCIN' TO THE BEAT Henderson/Whitfield Park Place (import)
- 54 62 SIXTY-NINE Brooklyn Express One Way (import)
- 55 — IT'S NASTY (GENIUS OF LOVE) Grandmaster Flash Sugarhill (import)
- 56 63 HIT'N'RUN LOVER (REMIX) Carol Jiani Moby Dick (import)
- 57 37 I'VE GOT TO LEARN TO SAY NO! Richard 'Dimples' Fields Epic
- 58 64 THIS FEELING'S KILLING ME Norma Lewis Jive
- 59 — THE ULTIMATE WARLORD Immortals Moby Dick (import)
- 60 58 GHETTO LIFE Rick James Motown
- 61 — QUICK SLICK Syreeta Motown
- 62 49 PAPA'S GOT A BRAND NEW PIG BAG Pig Bag Y
- 63 48 GET UP AND DANCE Mynk Posse (import)
- 64 — DON'T STOP THE TRAIN Phyllis Nelson Tropicque (import)
- 65 47 KILIMANJARO Letta Mbulu MJS (import)
- 66 — JAZZY SENSATION Kryptic Krew (import)
- 67 — IT'S A PLEASURE Sherree Brown Capitol
- 68 35 I'M GLAD THAT YOU'RE HERE Alphonse Mouzon London
- 69 33 WHAT'S FUNK Perry Haines Fetish
- 70 46 STARCHILD Level 42 Polydor

## Twelve Inchers



- 1 2 YOU'RE THE ONE FOR ME D Train Epic
- 2 — WATCH OUT Brandi Wells Virgin
- 3 3 I JUST WANNA (SPEND SOME TIME WITH YOU) Alton Edwards Streetwave
- 4 — NIGHTS OVER EGYPT Jones Girls Phil. Int.
- 5 4 EASIER SAID THAN DONE Shakatak Polydor
- 6 8 THIS BEAT IS MINE Vicky D Sam (import)
- 7 1 GET DOWN ON IT Kool & The Gang De-Lite
- 8 6 NEVER GIVE UP ON A GOOD THING George Benson Warner Bros
- 9 7 I CAN'T GO FOR THAT (NO CAN DO) Daryl Hall & John Oates RCA
- 10 11 YOU DON'T LIKE MY MUSIK K.I.D. Excaliber
- 11 — KEEP ON Touch Elite
- 12 9 DON'T TELL ME Central Line Mercury
- 13 5 FUNGI MAMA Tom Browne GRP/Arista
- 14 — I'VE HAD ENOUGH Earth, Wind & Fire CBS
- 15 12 BODY SHAKE T.C. Curtis Groove CBS
- 16 10 LET'S CELEBRATE New York Sky Epic
- 17 13 HELP IS ON THE WAY Whatnauts Harlem International (import)
- 18 — NIGHTCRUISING Bar-Kays Mercury
- 19 14 DON'T DEPEND ON ME/TIME MACHINE Direct Drive Oval
- 20 15 MIRROR, MIRROR Diana Ross Capitol

## Disco Albums



- 1 3 LOVE IS WHERE YOU FIND IT Whispers Solar
- 2 1 SOMETHING SPECIAL Kool & The Gang De-Lite
- 3 2 THE GEORGE BENSON COLLECTION George Benson Warner Bros
- 4 10 RAISE! Earth Wind & Fire CBS
- 5 6 BREAKING POINT Central Line Mercury
- 6 8 SECRET COMBINATION Randy Crawford Warner Bros
- 7 5 BODY TALK Imagination R&B
- 8 7 SECOND SUITE Various CBS
- 9 4 COME MORNING Grover Washington Jr. Elektra
- 10 11 NEVER TOO MUCH Luther Vandross Epic
- 11 9 YOURS TRULY Tom Browne GRP/Arista
- 12 12 WHY DO FOOLS FALL IN LOVE? Diana Ross Capitol
- 13 17 DIMPLES Richard 'Dimples' Fields Epic
- 14 — SKYYLINE New York Sky Epic
- 15 13 LEVEL 42 Level 42 Polydor
- 16 15 SHOW TIME Slave Cotillion
- 17 — TASTE THE MUSIC Kleer Atlantic
- 18 16 ALL THE GREAT HITS Diana Ross Motown
- 19 14 JACKSONS LIVE Jacksons Epic
- 20 20 MORNING SUN Alphonse Mouzon London

## Import albums



- 1 1 GET AS MUCH LOVE AS YOU CAN Jones Girls Phil. Int.
- 2 2 SILK Fuse One CTI
- 3 4 LAMONT Lamont Dozier M&M
- 4 3 WATCH OUT Brandi Wells WMOT
- 5 20 OBJECTS OF DESIRE Michael Franks Warner Bros
- 6 10 ALIVE Bohannon Phase II
- 7 5 NOW THAT I'VE GOT YOUR ATTENTION Lesette Wilson Headfirst
- 8 18 CHARIOTS OF FIRE Emie Watts Qwest
- 9 13 AKA AKA Band Prelude
- 10 — SLEEPWALK Larry Carlton Warner Bros
- 11 12 MR. C Norman Connors Arista
- 12 6 SHOCK Shock Fantasy
- 13 — DON LATARSKI Don Latarski Inner City
- 14 16 RISING Gemini Destiny
- 15 9 THE POET Bobby Womack Beverly Glen
- 16 8 MEGATRON MAN Patrick Cowley Megatone
- 17 — SET MY LOVE IN MOTION Syreeta Motown
- 18 14 TIGHTEN UP Spunk Gold Coast
- 19 11 SOMETHING ABOUT YOU Angela Bofill/Arista
- 20 15 PARTY IN ME Gene Dunlap Capitol

## New Danceability

- 4 — SAY HELLO, WAVE GOODBYE Soft Cell Some Bizarre 12"
  - 2 1 THE MODEL Kraftwerk EMI 12"
  - 3 — DON'T STOP Mood RCA 12"
  - 4 5 MAID OF ORLEANS The Waltz Joan of Arc Orchestral Manoeuvres In The Dark Dindisc 12"
  - 5 2 BEING BOILED Human League Fast 7"
  - 6 — EUROPEAN SON Japan Hansa/Ariola 12"
  - 7 6 GO WILD IN THE COUNTRY Bow-Wow-Wow RCA 12"
  - 8 — LOVE PLUS ONE Haircut One Hundred Arista 7"
  - 9 — WATERLINE A Certain Ratio Factory 12"
  - 10 — LES VISITEURS DU SOIR Mathematiques Modemes Island LP
- New danceability chart from Flashback Records, Newport

## Reggae 12-inchers



- 1 1 YOU BRING THE SUN OUT Janet Kay Black Roots BR 033
- 2 — ONE DRAW Rita Marley
- 3 3 IN LOVE Arena City Boy (no number)
- 4 — OPEN UP THE DOOR Charisma (King City KCD 005)
- 5 6 I'M YOUR FOOL One Blood Sound City (no number)
- 6 2 ONE IN A MILLION Pat Kelly Channel One pre
- 7 — ME AND JANE Singly Bunny Cha Cha
- 8 7 JUST A LITTLE BIT Carroll Thompson Red Bus RBUS(L) 65
- 9 4 DISEASES Papa Michigan & General Smiley Greensleeves GRED 75
- 10 — SIMPLE AS THAT Sugar Minott Black Roots BR 034

Reggae 12" chart from Sunshine Records, North London

## Disco Dealer

NOW FIRMLY on British 12-inch release, D Train's 'You're The One For Me' eases smartly into the number one slot this week as predicted; what is not apparent from viewing the chart alone is the quantity of sales of the record through the specialist outlets as reflected by the Disco Chart panel - its total this week is ahead of the number two disc by a factor of something like two to one.

The other big success story is obviously Brandi Wells, moving from the anchor position last week straight into the top five. Many were surprised by the sudden pick-up of the WMOT label by Virgin, not a company strongly associated with black music to any great extent (apart from a couple of flirtations with reggae) in the past. PRT, in fact, issued a promotional record to DJs and some specialist dealers around Christmas, containing a couple of tracks from Brandi's as yet unissued WMOT album - obviously the change of outlet was not expected when THAT was being pressed and promoted!

The Watch Out album is now in fact due from Virgin within a few days, and the company is already talking hopefully of product by Brandi's stablemates Fat Larry, Captain Sky, Margie Joseph and Frankie Smith for later in the year.

At the other end of the scale (size-wise), congratulations to indie labels Elite and Sotosound, forging strongly ahead with new chart entries from Touch and Jerome. Elite has seen some specialist action before, particularly with Atmosfear, a band eventually licensed with further success to MCA. This, however, is Sotosound's very first release, and repays the company's shrewdness in picking up ex-DJM artist Steve Jerome, who always looked to be heading for bigger things.

BARRY LAZELL

# Top 100 Singles

**\*RECORD BUSINESS\***  
**BESTSELLERS**  
**\*RECORD BUSINESS\***

- 1 4 8 **THE MODEL/COMPUTER LOVE**  
KRAFTWERK EMI EMI 5207 EMI O
- 2 5 4 **GOLDEN BROWN**  
STRANGLERS LIBERTY BP 407 EMI
- 3 3 4 **OH JULIE**  
SHAKIN STEVENS EPIC EPC A 1742 CBS
- 4 2 12 **THE LAND OF MAKE BELIEVE**  
BUCKS FIZZ RCA RCA 163 RCA ●
- 5 11 11 **DEAD RINGER FOR LOVE**  
MEAT LOAF CLEVELAND EPC A (11) 1697 CBS
- 6 10 3 **ARTHUR'S THEME (BEST THAT YOU CAN DO)**  
CHRISTOPHER CROSS WARNER BROS K17847 WEA
- 7 6 4 **BEING BOILED**  
HUMAN LEAGUE FAST PRODUCTS FAST 4 EMI
- 8 4 8 **GET DOWN ON IT**  
KOOL & THE GANG DE-LITE DE (X) 5 POLYGRAM O
- 9 12 3 **MAID OF ORLEANS (THE WALTZ JOAN OF ARC)**  
ORCHESTRAL MANOEUVRES IN THE DARK DINDISC DIN 40 CBS
- 10 9 11 **DON'T YOU WANT ME**  
HUMAN LEAGUE VIRGIN VS 466 (12) CBS ✳
- 11 13 4 **DROWNING IN BERLIN**  
MOBILES RIALTO RIA 3 PINNACLE
- 12 8 9 **I'LL FIND MY WAY HOME**  
JON & VANGELIS POLYDOR JV 1 POLYGRAM
- 13 14 9 **WAITING FOR A GIRL LIKE YOU**  
FOREIGNER ATLANTIC K16696 WEA
- 14 18 11 **EASIER SAID THAN DONE**  
SHAKATAK POLYDOR POSP (X) 375 POLYGRAM
- 15 26 3 **SENSES WORKING OVERTIME**  
XTC VIRGIN VS 462 (12) CBS
- 16 7 13 **MIRROR MIRROR (MON AMOUR)**  
DOLLAR WEA BUCK 2 WEA O
- 17 17 9 **I JUST WANNA (SPEND TIME WITH YOU)**  
ALTON EDWARDS STREETWAVE STR A (13) 1897 CBS
- 18 15 9 **I COULD BE HAPPY**  
ALTERED IMAGES EPIC EPC A (13) (11) 1834 CBS
- 19 19 9 **DON'T WALK AWAY**  
FOUR TOPS CASABLANCA CAN (X) 1006 POLYGRAM
- 20 NEW 1 **LET'S GET IT UP**  
AC/DC ATLANTIC K11706 (T) WEA
- 21 34 3 **THE BOILER**  
RHODA WITH THE SPECIAL A.K.A. 2 TONE CHSTT 18 POLYGRAM
- 22 24 3 **LISTEN/SAD-EYED PEOPLE**  
STIFF LITTLE FINGERS CHRYSALIS CHS 2580 POLYGRAM
- 23 20 3 **YELLOW PEARL**  
PHILIP LYNOTT VERTIGO SOLO 3 POLYGRAM
- 24 35 3 **NEVER GIVE UP ON A GOOD THING**  
GEORGE BENSON WARNER BROS K17902 WEA
- 25 28 9 **TICKET TO THE MOON/ HERE IS THE NEWS**  
ELECTRIC LIGHT ORCHESTRA JET JET 7018 CBS
- 26 21 8 **I WANNA BE A WINNER**  
BROWN SAUCE BBC RESL 101 PRT
- 27 32 3 **RESTLESS**  
GILLAN VIRGIN VS (Y) 465 CBS
- 28 NEW 1 **SAY HELLO, WAVE GOODBYE**  
SOFT CELL SOME BIZZARE BSZ 7 (12) POLYGRAM
- 29 16 11 **IT MUST BE LOVE**  
MADNESS STIFF BUY 134 CBS ●
- 30 25 3 **EUROPEAN SON**  
JAPAN HANSA-ARIOLA HANSA (12) 10 PRT
- 31 38 2 **LOVE PLUS ONE**  
HAIRCUT 100 ARISTA-CLIP CLIP 2 (12) POLYGRAM
- 32 46 3 **I CAN'T GO FOR THAT (NO CAN DO)**  
DARYL HALL & JOHN DATES RCA RCA (T) 172 RCA
- 33 22 10 **ONE OF US**  
ABBA EPIC EPC A (11) 1740 CBS ●
- 34 55 2 **THE LION SLEEPS TONIGHT**  
TIGHT FIT JIVE JIVE 9 CBS

- 35 31 10 **THEME FROM 'HILL ST. BLUES'**  
MIKE POST ELEKTRA K12576 (T) WEA
- 36 44 4 **TROUBLE**  
LINDSEY BUCKINGHAM MERCURY MER 85 POLYGRAM
- 37 43 27 **LOVE ACTION (I BELIEVE IN LOVE)**  
HUMAN LEAGUE VIRGIN VS 435 (12) CBS O
- 38 56 2 **SHE LOVED LIKE DIAMOND**  
SPANDAU BALLET CHRYSALIS CHS 2585 POLYGRAM
- 39 48 3 **THAT GIRL**  
STEVIE WONDER MOTOWN TMG 1254 RCA
- 40 40 3 **DO YOU BELIEVE IN THE WESTWORLD**  
THEATRE OF HATE BURNING ROME BRR (T) 2 ROUGH TRADE
- 41 47 8 **FOOL (IF YOU THINK IT'S OVER)**  
ELKIE BROOKS A&M AMS 8187 CBS
- 42 23 10 **ANTRAP**  
ADAM AND THE ANTS CBS CBS A (11) 1738 CBS ●
- 43 51 4 **STREETS OF LONDON**  
ANTI-NOVHERE LEAGUE WXYZ ABCD 1 PINNACLE
- 44 NEW 1 **I'VE HAD ENOUGH**  
EARTH WIND & FIRE CBS CBS A (13) 1959 CBS
- 45 27 9 **YOUNG TURKS**  
ROD STEWART RIVA RIVA 34 WEA
- 46 39 29 **TAINTED LOVE**  
SOFT CELL SOME BIZZARE BSZ 2 (12) POLYGRAM
- 47 59 2 **MIRROR, MIRROR**  
DIANA ROSS CAPITOL (12) CL 234 EMI
- 48 42 4 **LANDSLIDE**  
OLIVIA NEWTON-JOHN EMI EMI 5257 EMI
- 49 49 2 **LET IT RAIN**  
UFO CHRYSALIS CHS 2576 POLYGRAM
- 50 54 3 **NO LOVE**  
JOAN ARMATRADE A&M AMS 8179 CBS
- 51 36 12 **MY OWN WAY**  
DURAN DURAN EMI (12) EMI 5254 EMI
- 52 45 22 **BIRDIE SONG**  
TWEETS PRT 7P (12P) 219 PRT ●
- 53 60 36 **PAPA'S GOT A BRAND NEW PIG BAG**  
PIG BAG Y10 ROUGH TRADE/INDIES
- 54 61 3 **FELICITY**  
ORANGE JUICE POLYDOR POSP (X) 386 POLYGRAM
- 55 91 2 **GO WILD IN THE COUNTRY**  
BOW WOW WOW RCA RCA (T) 175 RCA
- 56 58 19 **OPEN YOUR HEART**  
HUMAN LEAGUE VIRGIN VS 453 (12) CBS
- 57 33 11 **ROCK 'N' ROLL**  
STATUS QUO VERTIGO QUO 6 POLYGRAM O
- 58 71 2 **SOME GUYS HAVE ALL THE LUCK**  
ROBERT PALMER ISLAND WIP 6754 EMI
- 59 64 2 **QUEEN OF THE RAPPING SCENE (NOTHING EVER GOES THE WAY YOU PLAN)**  
MODERN ROMANCE WEA K18928 WEA
- 60 37 10 **SPIRITS IN THE MATERIAL WORLD**  
POLICE A&M AMS 8194 CBS O
- 61 30 12 **WEDDING BELLS**  
GODLEY & CREME POLYDOR POSP 369 POLYGRAM
- 62 69 3 **CALLS THE TUNE**  
HAZEL O'CONNOR A&M AMS 8203 CBS
- 63 29 13 **DADDY'S HOME**  
CLIFF RICHARD EMI EMI 5251 EMI ●
- 64 50 13 **FLASHBACK**  
IMAGINATION R&B RBS (RBL) 206 PRT
- 65 52 3 **IMAGINE (LIVE)**  
RANDY CRAWFORD WARNER BROS K17906 WEA

- 66 72 3 **COMIN' IN AND OUT OF YOUR LIFE**  
BARBRA STREISAND CBS CBS A 1789 CBS
- 67 76 2 **GROOVE BABY GROOVE (EP)**  
STARGAZERS EPIC EPC A 1924 CBS
- 68 NEW 1 **YOU'RE THE ONE FOR ME**  
D. TRAIN EPIC EPC A (13) 2016 CBS
- 69 68 3 **DON'T TELL ME**  
CENTRAL LINE MERCURY MER (X) 90 POLYGRAM
- 70 NEW 1 **MICKEY**  
TONI BASIL RADIAL CHOICE TIC 4 CBS
- 71 41 14 **BEDSITTER**  
SOFT CELL SOME BIZZARE BSZ 6 POLYGRAM
- 72 65 4 **LET'S CELEBRATE**  
NEW YORK SKYY EPIC EPC A (13) 1898 CBS
- 73 — 11 **THE SOUND OF THE CROWD**  
HUMAN LEAGUE VIRGIN VS 416 CBS
- 74 73 2 **FUNGI MAMA**  
TOM BROWNE ARISTA ARIST (12) 450 POLYGRAM
- 75 NEW 1 **HOLIDAY '80 (EP)**  
HUMAN LEAGUE VIRGIN VS 105 CBS
- 76 62 17 **JOAN OF ARC**  
ORCHESTRAL MANOEUVRES IN THE DARK DINDISC DIN 36 (12) CBS
- 77 53 15 **LET'S GROOVE**  
EARTH WIND & FIRE CBS CBS A (13) 1679 CBS O
- 78 75 8 **HEADBUTTS**  
JOHN OTWAY & WILD WILLY BARRETT STIFF INDIE STIN 1 SPARTAN
- 79 67 9 **PERHAPS LOVE**  
PLACIDO DOMINGO WITH JOHN DENVER CBS CBS A 1905 CBS
- 80 NEW 1 **EMPIRE STATE HUMAN**  
HUMAN LEAGUE VIRGIN VS 351 CBS
- 81 83 2 **PIECE OF MY HEART**  
SAMMY HAGAR GEFEN GEF A 1884 WEA
- 82 96 2 **TENDERNESS**  
DIANA ROSS MOTOWN TMG (T) 1248 RCA
- 83 NEW 1 **IF I SHOULD LOVE AGAIN**  
BARRY MANILOW ARIST (ARILE) 453 EMI
- 84 NEW 1 **CLASSIC**  
ADRIAN GURVITZ RAK RAK 339 EMI
- 85 NEW 1 **WATCH OUT**  
BRANDI WELLS VIRGIN VS 479 (12) CBS
- 86 — 14 **MEMORY**  
ELAIN PAIGE POLYDOR POSP 279 POLYGRAM
- 87 78 15 **VISION OF CHINA**  
JAPAN VIRGIN VS 436 (12) CBS
- 88 NEW 1 **I'VE GOT TO LEARN TO SAY NO!**  
RICHARD 'DIMPLES' FIELDS EPIC APC A 1918 CBS
- 89 81 2 **FALLING IN LOVE AGAIN**  
TECHNO TWINS PRT 7P (12P) 224 PRT
- 90 57 15 **WHY DO FOOLS FALL IN LOVE?**  
DIANA ROSS CAPITOL CL 226 EMI O
- 91 NEW 1 **ICEHOUSE**  
ICEHOUSE CHRYSALIS CHS 2577 POLYGRAM
- 92 79 14 **TURN YOUR LOVE AROUND**  
GEORGE BENSON WARNER BROS K17877 (T) WEA
- 93 NEW 1 **DON'T STOP BELIEVING**  
JOURNEY CBS CBS A 1728 CBS
- 94 NEW 1 **LOVE MAKES THE WORLD GO ROUND**  
JETS EMI EMI 5262 EMI
- 95 NEW 3 **YOU DON'T LIKE MY MUSIC (HUPENDI MUSIKI WANGO)**  
K.I.D. EXCALIBUR EXC (L) 515 PRT
- 96 100 1 **MOVE ON**  
FASHION ARISTA ARIST (12) 440 POLYGRAM
- 97 NEW 1 **YESTERDAY'S HEROES**  
4-SKINS SECRET SHH 125 STAGE ONE
- 98 70 11 **WILD IS THE WIND**  
DAVID BOWIE RCA BOW (T) 10 RCA
- 99 NEW 1 **BANNED FROM THE PUBS**  
PETER & THE TEST TUBE BABIES NO FUTURE OIA ROUGH TRADE
- 100 90 17 **FAVOURITE SHIRTS**  
HAIRCUT ONE HUNDRED ARISTA-CLIP CLIP 1 POLYGRAM

**TITLE**  
 ARTIST Label Catalogue No DISTRIBUTOR **Key**

- ☆ Platinum Disc 1 million sales (BPI certified)
- Gold Disc 1/2 million sales (BPI certified)
- Silver Disc 1/4 million sales (BPI certified)
- ( ) Brackets as part of a catalogue number indicates 12-inch availability, eg: VS 435 (12) indicates: VS 435 = 7-inch single VS 43512 = 12-inch single

# Bubbling Under Singles 101-150

- 101 AFRICA MINE PASSIONS (POLYDOR/POSP 384)
- 102 NIGHTCRUISING BAR-KAYS (MERCURY MER(X) 89)
- 103 DON'T LOVE ME TOO HARD NOLANS (EPIC EPC A 1927)
- 104 CENTERFOLD J.GEILS BAND (EMI-AMERICA EA 135)
- 105 DON'T STOP MOOD (RCA RCA(T) 171)
- 106 SPIRIT IN THE SKY CHEATERS (REVO/ALBION ION 10281)
- 107 VIGELAGELA PIRANHAS (DAKOTA/DAK 2)
- 108 SPIRIT OF THE DANCER EVELYN KING (RCA RCA (T)179)
- 109.MODERN LOVE IS AUTOMATIC/DNA A FLOCK OF SEAGULLS (JIVE JIVE(T) 8)
- 110 COUNTRY FIT FOR HEROES VARIOUS (NO FUTURE O) 3)
- 111 DISTORTION TO DEAFNESS DISORDER (DISORDER ORDER 2)
- 112 FRIDAY THE THIRTEENTH (EP) DAMNED (NEMS NES 305)
- 113 BEAUTIFUL WORLD DEVO (VIRGIN VS 470)
- 114 WILD THING JULIE WALLIS (SPEED SPEED3)
- 115 NEVER TOO MUCH LUTHER VANDROSS (EPIC EPC A(13)1857)
- 116 JUST A LITTLE BIT CARROLL THOMPSON (RED BUS RBUS(L) 65)
- 117 SATURDAY NIGHT SPECIAL FAD GADGET (MUTE MUTE 17)
- 118 WATERLINE A CERTAIN RATIO (FACTORY FAC 52)
- 119 WHAT'S FUNK PERRY HAINES (FETISH FE(T)14)
- 120 SEVEN TEARS GOOMBAY DANCE BAND (EPIC EPC A 1242)
- 121 MERRY CRASSMAS (EP) CRASS (CRASS COLD TURKEY 1)
- 122 I'M GLAD THAT YOU'RE HERE (VOCAL) ALPHONSE MOUZON (LONDON HL(X) 10581)
- 123 IN THE RAW WHISPERS (SOLAR K12597)
- 124 I WANNA BE WHERE YOU ARE JOSE FELICIANO (MOTOWN TMG 1252)
- 125 I TRAVEL SIMPLE MINDS (ARISTA ARIST (12)448)
- 126 I GOT YOU BABE HOLLY & JOEY (VIRGIN VS 478)
- 127 ROCKSHOW THEMES VARIOUS (POLYDOR POSP 168)
- 128 KEEP ON BELIEVING GRAND PRIX (RCA RCA 162)
- 129 SOMEDAY WE WILL BE TOGETHER POINTER SISTERS (PLANET K12591)
- 130 JAZZ THE GLASS CABARET VOLTAIRE (ROUGH TRADE RT 95)
- 131 THE SECOND TIME(THEME FROM "BILITIS") ELAINE PAIGE (WEA K18932)
- 132 ONE OH NINE CHAS JANKEL (A&M AMS 8173)
- 133 DREAM LOVER DANA (CREOLE CR 26)
- 134 HOLDIN' OUT FOR LOVE ANGELA BOFILL (ARISTA ARIST 433)
- 135 DEMOLITION OF WAR (EP) SUBHUMANS (SPIDERLEG SOB 1)
- 136 ADVENTURES IN MODERN RECORDING BUGGLES (CARRERE CAR(T) 222)
- 137 MY BABY'S BABY LIQUID GOLD (POLO (12)17)
- 138 DANCE ON COAST TO COAST (POLYDOR POSP 382)
- 139 BOB HOPE TAKES NO RISKS RIP RIG & PANIC (VIRGIN VS 468(12))
- 140 MISTER WRONG PAMELA STEPHENSON (PHONOGRAM PAM 2)
- 141 TOWN CALLED MALICE JAM (POSP 400)
- 142 WAIT FOR ME SLAVE (COTILLION K17702)
- 143 THERE'S A WAY RONNIE LAWS (UNITED ARTISTS(12)JUP 648)
- 144 CAN'T KEEP HOLDING ON SECOND IMAGE (POLYDOR POSP(X) 336)
- 145 VOLARE EXPLOSIVO (CBS CBS A1935)
- 146 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA RCA 168)
- 147 I DON'T DEPEND ON YOU HOT GOSSIP (DINDISC DIN 39(12))
- 148 FOLLOW YOU ANYWHERE SAD CAFE (POLYDOR POSP 366)
- 149 THREE PEACE SUITE (EP) SNIPERS (CRASS 321984/4)
- 150 THIS FEELING IS KILLING ME NORMA LEWIS (JIVE JIVE(T)11)

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The Teardrop Explodes and Echo And the Bunnymen are two of the acts featured on an interesting compilation LP just released by Zoo Records. SARAH LEWIS talks to Zoo director Bill Drummond and publicist Mick Houghton about the ethos behind this style-conscious label which started life in Liverpool.



TTE - three tracks on the album.

IN THE late 70s, Zoo Records, for better or worse, was at the centre of what was referred to as the 'new Liverpool scene'. It was not a tag that co-directors Bill Drummond and Dave Balfe particularly revelled in, but the label produced, among its limited signings, The Teardrop Explodes, Echo And The Bunnymen and Lori And The Chameleons.

It amounted to seven singles altogether, the next release (CAGE 8) was to have been the departed Teardrops' 'Treason'.

## Style and idealism on these Zoo hits

Zoo was launched in 1977 with a single by the ill-fated Big In Japan, Liverpool's first punk band, followed closely by 'Iggy Pop's Jacker' by Those Naughty Lumps. Now these forgotten classics, plus some new material, have been gathered together to form an above average compilation album *To The Shores Of Lake Placid* (ZOO 4). It was compiled by Bill Drummond and publicist Mick Houghton, who points out that although the label was always linked with one town in much the same way as Factory was linked with Manchester, Zoo tended to be rather more eccentric, partly due to the artistic nature of its organisers.

"Bill was a theatre designer. He is, if you like, the capitalist figure behind Zoo. He has a sense of vision about things, inspiring the Teardrops and the Bunnymen to do things maybe slightly beyond their capability. For example, it was his idea that the Bunnymen should make a film. It may not have been widely seen, but it proved something like that could be done without heavy

record company backing. Also, people used to say that the Teardrops would never make it while Julian (Cope) was singer. Julian didn't have a great voice, but when the songs came to demand one, he gradually was inspired to become a good singer."

The people behind Zoo were and are interested in style, art and idealism as much as the music. Mick remembers that Dave Balfe's favourite song was 'DownTown' and he was always aiming at producing something that good. "Julian Cope and Pete Riley honestly believed that they would become famous just by sitting around and talking about forming bands in the early days," he says. "Hence Those Naughty Lumps, The Crucial Three - who never really existed - and Lori And The Chameleons, fronted by Lori, after some persuasion from Julian, who was a fashion student at a Liverpool college."

The creative spirit continues with imaginative video and Julian Cope's project to release his idol Scott Walker's LP last September.

The album, released on February 7, has three tracks by Echo And The Bunnymen from 1979, three from Teardrop Explodes including the never released 'Take A Chance', the debut of Kevin Stapleton's band Whopper, two tracks by the Turquoise Swimming Pools, two tracks by Big In Japan, and one each by Those Naughty Lumps, Lori And The Chameleons and Dalek I Love You.

## Indie Albums



- 1 3 MOVEMENT New Order Factory FACT 50
- 2 1 SEXTET A Certain Ratio Factory FACT 35
- 3 2 SPEAK AND SPELL Depeche Mode Mute STUMM 5
- 4 4 STILL Joy Division Factory FACT 40
- 5 6 THE BEST OF THE DAMNED Damned Ace DAM 1
- 6 5 TWO BAD DJ Clint Eastwood & General Saint Greensleeves GREL 24
- 7 7 EXPLOITED LIVE Exploited Superville EXPLP 2001
- 8 8 ANTHEM Toyah Safari VOOR 2
- 9 11 PRESENT ARMS UB40 DEP International LPS DEP 1
- 10 12 CLOSER Joy Division Factory FACT 25
- 11 13 THE LAST CALL Anti-Pasti Rondelet ABOUT 5
- 12 16 PUNKS NOT DEAD Exploited Secret SEC-1
- 13 9 UNKNOWN PLEASURES Joy Division Factory FACT 10
- 14 14 L.C. Durutti Column Factory FACT 44
- 15 10 PRESENT ARMS IN DUB UB40 DEP International LPS DEP 2
- 16 15 SIGNING OFF UB40 Graduate GRADLP 2
- 17 19 CARRY ON OIL Various Secret SEC 2
- 18 30 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys Cherry Red BRED 10
- 19 28 LET THEM EAT JELLYBEANS Various Alternative Tentacles VIRUS 4
- 20 - FOURTH DRAWER DOWN Associates Situation 2 SITU 2
- 21 18 WA DO DEM Eek-A-Mouse Greensleeves GREL 31
- 22 22 WILD AND WANDERING Wasted Youth Bridgehouse BHP 006
- 23 21 CHANGES Mighty Diamonds Music Works 11981
- 24 24 FOR MADMEN ONLY UK Decay Fresh FRESHLP 5
- 25 23 ROCK AND GROOVE Bunny Waller Solomonic Productions
- 26 29 DAS KABINETT Bill Nelson Cocteau JC.2
- 27 17 TOYAH! TOYAH! TOYAH! Toyah Safari LIVE 2
- 28 - INFLAMMABLE MATERIAL Stiff Little Fingers Rough Trade ROUGH 1
- 29 - LIVE AT THE FACTORY Slaughter & The Dogs Thrush THRU 1
- 30 - INCONTINENT Fad Gadget Mute STUMM 6

## Briefs

### Two sides to Fresh sampler

FRESH RECORDS has released a compilation album of 14 tracks from singles taken from the first 18 months of the label's two-year existence. The album, *A Fresh Selection*, features UK Decay, Wilko Johnson and the Cuddly Toys. Fresh has separated all the tracks into an easy-listening side and a post-punk side.

The album retails at no more than £3.99 and lists the entire Fresh catalogue on the back sleeve. All albums, after the release of *A Fresh Selection*, will be reduced to a dealer price of £2.44.

SHEET RECORDS (part of Blackhill Enterprises), announce a first release on January 22. It is 'Mr Clean' by The Vampire Bats From Lewisham. Singles are also planned from The Broughtons and Michael Nyman - distribution by Rough Trade and Fresh.

THE CHEATERS' version of Norman Greenbaum's 'Spirit In The Sky' has been rush-released this week in a split label deal between Revo and Albion. The single (ION 1028) is already getting national airplay.

SECRET RECORDS has signed Chron-Gen for a longterm deal. The band's first release will be a three-track EP, 'Jet Boy Jet Girl' (SHH 129), out on January 29 and retailing for the price of a single. Their debut album, *Chronic Generation* is scheduled for release at the end of February.

SHOUT RECORDS, a new label based in South London, has released a first single by Bullawayo, a Nigerian multi-instrumentalist. It is titled 'Falling Apart'.

THE ABRASIVE Wheels from Leeds have a second EP, 'Vicious Circle' (RIOT 4) out on Riot City Records this week. Their first EP, 'Army Song', is to be re-issued.

DO-IT RECORDS release a single by Yello, 'She's Got A Gun' (DUN 18) this week. It is also available in 12-inch form with two extra tracks - 'The Evening's Young' and 'There Is No Reason' (DUN IT 18). Both come in picture sleeves.

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Chart No.	Title	TB Cat. No.	Chart No.	Title	TB Cat. No.	Chart No.	Title	TB Cat. No.
1	Escape from Alcatraz	133	35	Emmanuelle	3076	69	Zulu Dawn	1561
2	Jazz Singer	1075	36	Absolution	66	70	Lone Ranger	1576
3	Shogun Assassin	3533	37	Baltimore Bullet	77	71	Best of Blondie	1084
4	Texas Chainsaw Massacre	2121	38	Atlantic City	91	72	E.L.O.	1083
5	Life of Brian	1076	39	Straw Dogs	9	73	Queens Gt. Flix	1079
6	Holy Grail	1057	40	Scum	1	74	The Stud	124
7	High Plains Drifter	1549	41	The Warriors	107	75	The Bitch	122
8	Stunt Man	145	42	Smokey and the Bandit	115	76	Pretty Baby	94
9	Elephant Man	139	43	Silver Dream Racer	199	77	Breaker/Breaker	53
10	Long Good Friday	140	44	Secret Policeman's Ball	1034	78	Boys from Brazil	31
11	Death Race 2000	2099	45	Lemon Popsicle	1037	79	Kidnapping of the President	51
12	Scanners	2067	46	Billy Connolly	1043	80	Muppet Capers	568
13	Flash Gordon	2083	47	Animal House	1055	81	Elvis in Hawaii	1021
14	Dirty Dozen	1572	48	Xanadu	1069	82	Warning	2019
15	The Formula	215	49	Kenny Everett	1107	83	Halloween	2037
16	One Flew Over the Cuckoo's Nest	15	50	Cross of Iron	1501	84	Battlestar Galactica	2045
17	Convoy	21	51	Massacre at Fort Holman	1509	85	Grease	1053
18	The Deerhunter	19	52	Brood	2113	86	Cannibal Terror	2106
19	The Champ	132	53	Rabid	2114	87	Wild Geese	1566
20	Quadraphenia	130	54	Zombie Flesh Eaters	2065	88	Zombies Lake	2105
21	Being There	138	55	War of the Worlds	2078	89	Manitou	2094
22	Hunter	135	56	Assault on Precinct 13	95	90	Love at First Bite	2087
23	The Postman Always Rings Twice	176	57	S.N.F.	1051	91	2001 Space Odyssey	2084
24	Brubaker	169	58	Tom and Jerry	567	92	Prophecy	2080
25	Caravan to Vaccaraes	208	59	Phantasm	2007	93	Hawk the Slayer	2063
26	Sea Wolves	1565	60	The Hills Have Eyes	2009	94	Mission Galactica	2079
27	Big Red One	27	61	Exterminator	2035	95	Candid Camera	1047
28	Adam and the Ants	1121	62	Buck Rogers	2039	96	Bermuda Triangle	75
29	Blues Brothers	1071	63	Star Trek	2043	97	The Wanderers	11
30	Jasper Carrott	1049	64	Cannibal	2047	98	Elvis King of Rock & Roll	1041
31	Borderline	224	65	Inseminoid	2100	99	Raise the Titanic	112
32	Gregory's Girl	220	66	Zombies Dawn	2108	100	Omen	2090
33	Bogey Man	2104	67	Don't Answer the Phone	2126			
34	Black Panther	2109	68	Soldier Blue	1557			

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The explosion of the video market in the last 12 months has given record dealers extra opportunities via some excellent music videos which have been released.

VAL FALLOON explores the still-fluctuating state of the market, with its 'sale or rental' debate, and talks to some record dealers about how they are stocking software.

CAN RECORDS and videocassettes co-exist at retail level? According to Geoff Kempin, video projects manager of EMI's Music Video Division, the answer is a resounding yes. Steve Webber, marketing director at VCL, the most prominent independent company selling music on video, agrees: but with reservations.

The number of record shops stocking video is surprisingly low, considering that music videos tend to sell rather than rent because of their collectability, and that early hopes for music becoming a significant video market in its own right look like being fulfilled by the end of this year. Strong sales of Pink Floyd's *Live At Pompeii* video on PolyGram's Spectrum label, and, more recently, of EMI's *Queen's Greatest Flix* have proved that there is a market out there, even though video is still dominated by box-office hit movies.

Although all companies are reluctant to give sales figures (mainly because they look ridiculously low when compared to record sales) everything is relative. Video is new, and has only a market of 1.3 million users to sell to compared to 13 million hi-fi owners – theoretically, therefore, with 90 percent more possible expansion.

Music is a small part of the total expanding market. So four-figure sales of top films are considered good, and Kempin claims that sales of the Queen video are up there with the top five movies. This means that videocassette may top 10,000 copies later this year. But records cost considerably less than videos; similarly, the profit on videos is much higher – between £8 and £10 depending on the dealer.

So how can a record dealer make the most of video without burning his fingers? Webber thinks the specialist angle is the best, and this applies to all video: sports shops should sell sports programmes, toyshops children's programmes, record shops music shows and

## Good prospects for video sales in record shops

The number of record dealers stocking video software is still surprisingly low. Music videos tend to sell rather than be rented and some dealers already stocking them here come out in resounding support of them.

musical films – and there are plenty of both around to choose from.

Kempin believes that the dealers who aggressively display video and keep the customers informed do very well. HMV obviously does, but was early in the field and in a prized position.

To prove the point about music videos, at least in that outlet, the Queen cassette outsold HMV's top-moving films before Christmas. And says Kempin, EMI is into four figures with all its music programmes, most of them only released six months ago, and Queen's cassette only in November: a joint TV campaign for the album no doubt helped shift videocassettes in this special case.

Said Kempin "About 100 more record dealers have started stocking video since the Autumn, and of our accounts, about 500 now stock a range of titles. But record dealers sell more music videos than any other stores among the 5,000 or so we supply." Programmes specially made for video sell better than straight 'concert' shows, he added. "Many of our programmes were tailor-made, so are unique – not re-runs of televised concerts."

He continued, "The fact that music videos sell rather than rent – and ours are priced between £24.50 and £34.50 –

bodes well not only for this market but the future of music on video disc as well. Repeatability is what sells music." Few films are worth watching more than three times. Dealers with the right approach can, therefore feel confident of doing well with music videos.

EMI recommends that dealers stock films as well to bring in the customers, especially music content films like *The Jazz Singer*, which is a good rental title. Twenty five titles is a reasonable minimum, he thinks – the top ten films, ten music programmes and perhaps some children's, sport or TV 'best of' programmes.

"The record dealer is in a better position to judge how well music videos sell in relation to each other than is a specialist video dealer, who will compare music video sales to film sales – with discouraging results." An EMI music video retailing at £24.50 costs the dealer £15.97, and the top-priced shows at £34.50 cost him £22.50 (both plus VAT), so profit potential is high.

EMI sees music videos as complementing the record sales side too: "There are crossover sales already with video customers also buying an appropriate catalogue album. Real fans seem to be buying both, probably because album sound is so much better than videocassette sound," explained Kempin. So, it seems, dealers need not fear that introducing video will kill off his record sales.

VCL's Steve Webber wishes more record shops would take the plunge. "I can't understand why we're having so much trouble convincing them," he stated. "Music on video has its own market: still developing, of course, but it's the 15-25 year olds who are buying, compared to the older film customers." VCL has purposely kept prices below the competition (£19.95 – £24.50, with Superstars On Video a £29.95) to appeal to the age group who supposedly have the highest proportion of disposable income. Dealer margin, incidentally, is between 25-30 percent. At VCL's Videomart shop in the Virgin Megastore in Oxford Street business is not sensational, but the music ratio is higher than in any of the shops nearby, he said.

"It's impossible to stock thousands of

titles in each format, which is why we suggest that retailers specialise," continued Webber. The 'total music store' idea seems sound, in view of various companies' assertions of spin-off sales.

So why the reluctance at retail level? "It's understandable if you compare films sales to music or children's video sales," Webber explained. "But if dealers stop doing that and accept that music is a minority audience in terms of video but still a valid one – and a growing one – it's worth moving into this field now."

The investment is, obviously, a large one. VCL's minimum order is 30, but this can be movies, music shows, or musical films such as "Breaking Glass" or VCL's newest acquisition, "Jubilee". There are enough programmes that would suit record dealers, and some that have "youth appeal", to reach the required minimum. Webber is disappointed that VCL has few specialist record dealers on its dealer list, but feels this will change in the near future.

WHAT DO record dealers think about the retail prospects for video? A typical example is Steve Walters of the South West Lodon Earthshaker record stores. He has had two shops for some years, and has run a successful record library for much of that time. So his choice when he made the decision to move into video six months ago was a library. It seems to have been the right choice, as he said that only one customer in all that time has wanted to buy, and that was the Gary Numan concert (WHV). Possibly his "Video For Hire" sign outside may mislead potential buyers, but he thinks not.

Walters decided to buy a stock of films and rent them out rather than involving himself in leasing or rental schemes, first because of the paperwork involved, and second because the company takes a cut of rental revenue and he, as a true independent, would rather take a punt, own his stock, and hope to see a profit in the long term. And there are fewer VAT returns to make. "Buying is better in the long run, though it's certainly not cheap to start with. I've started taking some of the WHV lease-only titles as the product they're offering now is much better than when I first opened up the video library."

From a base of 50 he has built up to 100 titles, half of those bought and the others leased. "You have to build up because regular renters want the new films, and they often ask for the one you haven't got. So it's a continuing investment."

Walters buys from wholesalers by shopping around and finds this suits his needs better. Buying outright eliminates problems of credit, though Walters found that his long-standing WEA Records account stood as a reference for his WHV account, though they are strictly separate,

The Kenny Everett Video Show Vol. 2, Wings Live, and Osibisa Live – three music videos typical of today's varied output.



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| <b>2</b>  | 1   | 5  | <b>GET DOWN ON IT</b><br>KOOL & THE GANG DE-LITE DE(X) 5<br>POLYGRAM   |
| <b>3</b>  | 2   | 6  | <b>I JUST WANNA<br/>(SPEND SOME TIME WITH YOU)</b><br>ALTON EDWARDS STREETWAVE STR<br>A(13)1897 CBS              |
| <b>4</b>  | 50  | 2  | <b>WATCH OUT</b><br>BRANDI WELLS VIRGIN VS 479(12) CBS   |
| <b>5</b>  | 3   | 11 | <b>EASIER SAID THAN DONE</b><br>SHAKATAK POLYDOR POSP(X) 375<br>POLYGRAM   |
| <b>6</b>  | 7   | 2  | <b>I CAN'T GO FOR THAT<br/>(NO CAN DO)</b><br>DARYL HALL & JOHN OATES RCA RCA(T)<br>172 RCA                      |
| <b>7</b>  | 6   | 3  | <b>NEVER GIVE UP ON A<br/>GOOD THING</b><br>GEORGE BENSON WARNER BROS K17902<br>WEA                              |
| <b>8</b>  | NEW | 1  | <b>NIGHTS OVER EGYPT</b><br>JONES GIRLS PHIL. INT. PIRA(13)2031<br>CBS   |
| <b>9</b>  | 9   | 4  | <b>DON'T TELL ME</b><br>CENTRAL LINE MERCURY MER(X) 90<br>POLYGRAM   |
| <b>10</b> | 5   | 3  | <b>FUNGI MAMA</b><br>TOM BROWNE ARISTA ARIST (12)450<br>POLYGRAM   |
| <b>11</b> | 10  | 4  | <b>THIS BEAT IS MINE</b><br>VICKY 'D' (US SAM S-12343) IMPORT  |
| <b>12</b> | NEW | 1  | <b>I'VE HAD ENOUGH</b><br>EARTH WIND & FIRE CBS CBS A(13)1959<br>CBS   |
| <b>13</b> | 11  | 2  | <b>THAT GIRL</b><br>STEVIE WONDER MOTOWN TMG 1254 RCA  |
| <b>14</b> | 14  | 15 | <b>YOU DON'T LIKE MY MUSIC<br/>(HUPENDI MUSIKI WANGO)</b><br>K.I.D. EXCALIBUR EXC(L) 515 PRT                     |
| <b>15</b> | 15  | 4  | <b>NIGHTCRUISING</b><br>BAR-KAYS MERCURY MER(X) 89<br>POLYGRAM   |
| <b>16</b> | 16  | 7  | <b>BODYSHAKE</b><br>T.C. CURTIS GROOVE PRODS. GP 112(T)<br>PINNACLE  |
| <b>17</b> | 8   | 8  | <b>LET'S CELEBRATE</b><br>NEW YORK SKYY EPIC EPC A(13)1898 CBS   |
| <b>18</b> | 18  | 3  | <b>MIRROR, MIRROR</b><br>DIANA ROSS CAPITOL (12)CL 234 EMI   |
| <b>19</b> | 32  | 15 | <b>LET'S START THE<br/>DANCE AGAIN</b><br>HAMILTON BOHANNON LONDON HL(X)<br>10582 POLYGRAM                       |
| <b>20</b> | 13  | 9  | <b>THEME FROM 'HILL ST. BLUES'</b><br>MIKE POST WARNER BROS K12576(T)<br>WEA                                     |
| <b>21</b> | 12  | 8  | <b>DON'T WALK AWAY</b><br>FOUR TOPS CASABLANCA CAN(X) 1006<br>POLYGRAM   |
| <b>22</b> | 17  | 3  | <b>DON'T DEPEND ON ME/<br/>TIME MACHINE</b><br>DIRECT DRIVE OVAL DRIVE 20<br>GREYHOUND/PINNACLE                  |
| <b>23</b> | NEW | 1  | <b>KEEP ON</b><br>TOUCH ELITE DAZZ 11 PINNACLE   |
| <b>24</b> | 25  | 4  | <b>SHOUT ABOUT IT</b><br>LAMONT DOZIER (M&M MM103) IMPORT  |
| <b>25</b> | 34  | 2  | <b>QUEEN OF THE RAPPING SCENE<br/>(NOTHING EVER GOES THE<br/>WAY YOU PLAN)</b><br>MODERN ROMANCE WEA K 18928 WEA |
| <b>26</b> | 22  | 5  | <b>HELP IS ON THE WAY</b><br>WHATNAUTS (HARLEM INTERNATIONAL<br>HIR 110) IMPORT                                  |
| <b>27</b> | 29  | 2  | <b>SPIRIT OF THE DANCER</b><br>EVELYN KING RCA RCA (T) 179 RCA   |
| <b>28</b> | 21  | 10 | <b>NEVER TOO MUCH</b><br>LUTHER VANDROSS EPIC EPC A(13)1857<br>CBS   |
| <b>29</b> | 36  | 2  | <b>WAIT FOR ME</b><br>SLAVE COTILLION K17702 WEA   |
| <b>30</b> | 30  | 2  | <b>IMAGINE (LIVE)</b><br>RANDY CRAWFORD WARNER BROS<br>K17906 WEA  |
| <b>31</b> | 44  | 2  | <b>GO BACK</b><br>GOLDIE ALEXANDER (CHAZ RO CHDS.<br>2521) IMPORT  |
| <b>32</b> | NEW | 1  | <b>EVERY WHICH WAY BUT LOOSE</b><br>ONENESS OF JUJU (US SUTRA SUD 006)<br>IMPORT                                 |
| <b>33</b> | NEW | 1  | <b>GARDEN OF EVE</b><br>YVONNE GAGE ATLANTIC K17708 WEA  |
| <b>34</b> | NEW | 1  | <b>HOLDIN' OUT FOR LOVE</b><br>ANGELA BOFILL ARISTA ARIST 433<br>POLYGRAM  |
| <b>35</b> | 41  | 8  | <b>JUST A LITTLE BIT</b><br>CARROLL THOMPSON RED BUS RBUS(L)<br>65 PRT   |
| <b>36</b> | 40  | 2  | <b>PORTUGUESE LOVE</b><br>TEENAMARIE MOTOWN TMG(T) 1251 RCA  |
| <b>37</b> | 23  | 12 | <b>WHERE IS MY SUNSHINE</b><br>CACHE GROOVE PRODS. GP 111(T)<br>PINNACLE   |
| <b>38</b> | NEW | 1  | <b>IN THE RIGHT DIRECTION</b><br>JEROME SOTOSOUND STD 1(12)<br>SOTOSOUND   |
| <b>39</b> | 19  | 13 | <b>FLASHBACK</b><br>IMAGINATION R&B RBS(RBL) 206 PRT   |
| <b>40</b> | 31  | 13 | <b>CAN'T KEEP HOLDING ON</b><br>SECOND IMAGE POLYDOR POSP(X) 336<br>POLYGRAM                                     |
| <b>41</b> | 26  | 4  | <b>YOU TURN ME ON</b><br>TOMORROW'S EDITION (ATLANTIC<br>WHITE LABEL) IMPORT                                     |
| <b>42</b> | NEW | 1  | <b>FEEL ALRIGHT</b><br>KIMIKO (US-SAM S12344) IMPORT   |
| <b>43</b> | 24  | 12 | <b>LOVE FEVER</b><br>GAYLE ADAMS EPIC EPC A(13)1498 CBS  |
| <b>44</b> | NEW | 1  | <b>TAKE IT EASY</b><br>JUMPP RCA RCAT 178 RCA  |
| <b>45</b> | 27  | 8  | <b>MAKE UP YOUR MIND</b><br>AURRA (US SALSOU S 360) IMPORT   |
| <b>46</b> | 43  | 10 | <b>WE'LL MAKE IT</b><br>MIKE & BRENDA SUTTON VIRGIN VS<br>480(12) CBS  |
| <b>47</b> | 42  | 2  | <b>JUST A FEELING</b><br>FIVE SPECIAL ELEKTRA K12588(T) WEA  |
| <b>48</b> | NEW | 1  | <b>TOO MUCH TOO SOON</b><br>T.S. MONK MIRAGE K11693(T) WEA   |
| <b>49</b> | 20  | 16 | <b>LET'S GROOVE</b><br>EARTH WIND & FIRE CBS CBS A(13)1679<br>CBS  |
| <b>50</b> | 38  | 3  | <b>TENDERNESS</b><br>DIANA ROSS MOTOWN TMG(T) 1248 RCA   |

# Indie Top 50

- 1** **1** **3** **DO YOU BELIEVE IN THE WESTWORLD**  
THEATRE OF HATE **BURNING ROME BRR 2**  
ROUGH TRADE
- 2** **2** **3** **DROWNING IN BERLIN**  
MOBILES **RIALTO RIA 3** PINNACLE
- 3** **3** **7** **STREETS OF LONDON**  
ANTI-NOWHERE LEAGUE **WXYZ ABCD 1**  
PINNACLE
- 4** **7** **4** **EVERYTHING'S GONE GREEN**  
NEW ORDER **FACTORY BENELUX FACBN**  
08 ROUGH TRADE
- 5** **NEW** **1** **NO SURVIVORS**  
G.B.H. **CLAY CLAY 8** PINNACLE
- 6** **6** **11** **DON'T LET 'EM GRIND YOU DOWN**  
EXPLOITED & ANTI-PASTI **SUPERVILLE EXP**  
1003 PINNACLE
- 7** **NEW** **1** **YESTERDAY'S HEROES**  
4-SKINS **SECRET SHH 125** STAGE ONE
- 8** **8** **39** **PAPA'S GOT A BRAND**  
**NEW PIG BAG**  
PIG.BAG **Y Y10** ROUGH TRADE/INDIES
- 9** **4** **2** **COUNTRY FIT FOR HEROES**  
VARIOUS **NO FUTURE OI 3** ROUGH TRADE
- 10** **5** **12** **IN GOD WE TRUST (EP)**  
DEAD KENNEDYS **STATIK STAT EP2 (STAT**  
**C302)** STAGE ONE
- 11** **11** **3** **BANNED FROM THE PUBS**  
PETER & THE TEST TUBE BABIES **NO**  
**FUTURE OI 4** ROUGH TRADE
- 12** **12** **83** **LOVE WILL TEAR US APART**  
JOY DIVISION **FACTORY FAC 23** ROUGH  
TRADE/PINNACLE
- 13** **9** **9** **THIS IS YOUR CAPTAIN**  
**SPEAKING (EP)**  
CAPTAIN SENSIBLE **CRASS 321984/5**  
ROUGH TRADE/INDIES
- 14** **10** **16** **THE "SWEETEST GIRL"**  
SCRITTI POLITTI **ROUGH TRADER T 091**  
ROUGH TRADE
- 15** **31** **3** **BALL OF CONFUSION**  
ZEITGEIST **JAMMING! CREATE 2**  
PINNACLE
- 16** **22** **11** **FRIDAY THE THIRTEENTH (EP)**  
DAMNED **NEMS NES 305** STAGE ONE
- 17** **19** **10** **DISTORTION TO DEAFNESS**  
DISORDER **DISORDER ORDER 2** ROUGH  
TRADE
- 18** **20** **4** **SIX PACK (EP)**  
BLACK FLAG **ALTERNATIVE TENTACLES**  
**VIRUS 9** STAGE ONE
- 19** **13** **7** **MERRY CRASSMAS (EP)**  
CRASS **CRASS COLD TURKEY 1** ROUGH  
TRADE/INDIES
- 20** **14** **11** **LIE, DREAM OF A CASINO SOUL**  
FALL **KAMERA ERA 001** PINNACLE
- 21** **23** **13** **HARRY MAY**  
BUSINESS **SECRET SSH 123** STAGE ONE
- 22** **15** **11** **FOUR MORE FROM TOYAH (EP)**  
TOYAH **SAFARI TOY 2** SPARTAN
- 23** **17** **9** **WATERLINE**  
A CERTAIN RATIO **FACTORY FAC 52**  
ROUGH TRADE/PINNACLE
- 24** **18** **14** **SIX GUNS**  
ANTI-PASTI **RONDELET ROUND 10**  
SPARTAN
- 25** **21** **4** **LAST ROCKERS/RESURRECTION**  
VICE SQUAD **RIOT CITY RIOT 1/2** INDIES

- 26** **24** **61** **HOLIDAY IN CAMBODIA**  
DEAD KENNEDYS **CHERRY RED**  
**(12)CHERRY 13** PINNACLE
- 27** **16** **9** **HEADBUTTS**  
JOHN OTWAY & WILD WILLY BARRETT **STIFF**  
**INDIE STIN 1** SPARTAN
- 28** **28** **12** **EVACUATE**  
CHELSEA **FAULTY PRODUCTS SF 20**  
PINNACLE
- 29** **29** **9** **THE BIG GOLD DREAM**  
FIRE ENGINES **FAST PRODUCTS POP 013**  
STAGE ONE
- 30** **25** **9** **JAZZ THE GLASS**  
CABARET VOLTAIRE **ROUGH TRADER T 95**  
ROUGH TRADE
- 31** **NEW** **1** **1970'S (EP)**  
EPILEPTICS **SPIDERLEG SDL 1** ROUGH  
TRADE
- 32** **50** **33** **PUPPETS OF WAR (EP)**  
CHRON GEN **FRESH FRESH 36** PINNACLE
- 33** **27** **32** **TOO DRUNK**  
DEAD KENNEDYS **CHERRY RED CHERRY**  
**24** PINNACLE
- 34** **32** **10** **DEMOLITION OF WAR (EP)**  
SUBHUMANS **SPIDERLEG SDL 3** ROUGH  
TRADE
- 35** **39** **21** **REALITY**  
CHRON-GEN **STEP FORWARD SF 19** INDIES
- 36** **34** **19** **PROCESSION/EVERYTHING'S**  
**GONE GREEN**  
NEW ORDER **FACTORY FAC 53** ROUGH  
TRADE/PINNACLE
- 37** **47** **83** **ARMY LIFE**  
EXPLOITED **SECRET SHH 112** STAGE ONE
- 38** **26** **4** **TALK ABOUT RUN**  
CLINT EASTWOOD & GENERAL SAINT  
**GREENSLEEVE'S (12)OINK 2**  
SPARTAN
- 39** **33** **52** **NAGASAKI NIGHTMARE**  
CRASS **CRASS 421984/2** ROUGH  
TRADE/INDIES
- 40** **30** **7** **BOLLOCKS TO CHRISTMAS (EP)**  
VARIOUS **SECRET SHH 126** STAGE ONE
- 41** **35** **10** **THREE PIECE SUITE (EP)**  
SNIPERS **CRASS 321984/4** ROUGH  
TRADE/INDIES
- 42** **40** **18** **DEAD CITIES (EP)**  
EXPLOITED **SECRET SHH 120** STAGE ONE
- 43** **37** **12** **WHITE CAR IN GERMANY**  
ASSOCIATES **SITUATION 2 SIT 11**  
PINNACLE
- 44** **—** **31** **NEU SMELL (EP)**  
FLUX OF PINK INDIANS **CRASS CRASS**  
**321984/2** ROUGH TRADE/INDIES
- 45** **42** **53** **EXPLOITED BARMY ARMY**  
EXPLOITED **SECRET SHH 113** STAGE ONE
- 46** **36** **59** **ATMOSPHERE**  
JOY DIVISION **FACTORY FACUS 2UK**  
ROUGH TRADE/PINNACLE
- 47** **—** **41** **WAR DANCE/PSYCHE**  
KILLING JOKE **MALICIOUS DAMAGE MD**  
**540** ROUGH TRADE
- 48** **—** **46** **FIGHT BACK (EP)**  
DISCHARGE **CLAY CLAY 3** PINNACLE
- 49** **—** **64** **FOUR SORE POINTS (EP)**  
ANTI-PASTI **RONDELET ROUND 2** SPARTAN
- 50** **41** **19** **POLICE STORY**  
PARTISANS **NO FUTURE OI 2** ROUGH TRADE

## INDEPENDENT MUSIC

### NEW RELEASES

**7" SINGLES**

FBN9 MUTE18 PINK2 Y14 Y16 MUTE17 O15 CLAY8 RIOT4	THE NAMES DEPECHE MODE MARI WILSON TESCO BOMBERS PIG BAG FAD GADGET RED ALERT GBH ABRASIVE WHEELS	POSTCARDS/CALCUTTA SEE YOU BEAT THE BEAT HERNANDOS HIDEAWAY GETTING UP SATURDAY NIGHT SPECIAL IN BRITAIN NO SURVIVORS VICIOUS CIRCLE
--	---	--

**12" SINGLES**

ZULU1 RED10 FBN9	PINK INDUSTRY SOUL ON ICE THE NAMES	4 TRACK UNDERWATER POSTCARDS/CALCUTTA.
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**ALBUMS**

MRED25	FELT	CRUMBLING THE ANTISEPTIC BEAUTY LITTLE FIGURES FIRE OF LOVE
MAD1 ROSE8	THE METHOD ACTORS THE GUN CLUB	

**REGGAE ALBUMS**

GREL29 BB1004	PRINCE JAMMY & ROOTS RADICS ROOTS RADICS	PRINCE JAMMY DESTROYS THE INVADERS OUTER NATIONAL RIDDIM
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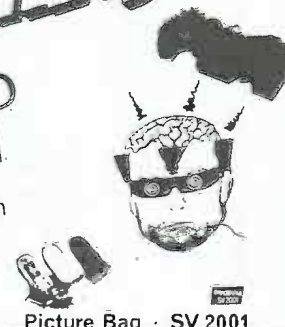
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SEND ME A BROCHURE.....



● From P. 10

Because of his successful experience with his record library, Walters decided on his own club scheme. Customers join for a relatively low £20 deposit, but the cheque or credit card voucher is not used unless the tape is not returned. Then it's £1 a night, whether it's one or ten nights. Walters found that his customers - he now has about 150 club members - only want to see a film once, and with the right product in stock, they come back again and again. Is business brisk? "I'm happy with it," he said cautiously, "But it's not the gold dust the industry would have us believe. I'm glad I've got it as a sideline but I wouldn't class it as a boom. It will take me almost a year to recoup my investment, and then after that there's the problem of whether the tapes will need replacing. I would say record dealers must be realistic and not let it run away with them."

CURIOSLY HE has found that his record and video customers are different people. He has Ceefax and Oracle on constantly in his store tuned into the record and video charts and finds this creates a lot of interest. "But the video club members seem to be 30 and over, older than my record customers." One advantage is that the video side has brought in a few new record buyers so there are unexpected benefits in stocking both, he thinks.

He is unconcerned about local com-

petition: there are three TV rental stores within minutes - DER, Rediffusion and Radio Rentals, and a Woolworths at the other end of the main shopping street. "They are not the people independent dealers are in competition with," he said darkly.

Perhaps because his club members are slightly older, he finds music video business disappointing. He blames this partly on the product.

"With one or two notable exceptions, the bulk of material available is old. *Pink Floyd at Pompeii* is 12 year old, Kate Bush at Hammersmith has been on TV and Elton John's Russian concert film was in the cinemas. Why can't the record companies bring out new programmes? They could clean up with some of them. And why haven't they released the Beatles films? My record buyers would rather see *The Life Of Brian* than 12-year-old *Pink Floyd*." He agreed with EMI's claim that the tailor-made-for-video shows, such as *Queen's Greatest Flix*, *The Tubes* and the forthcoming compilation *Picture Music* were more likely to sell than older concert cassettes. "Paul McCartney has the right idea - marketing his videocassette on TV," he added.

Walters is waiting for the day when videocassettes will be reviewed on TV as often as films are. The local Odeon has closed down, and he believes cinema is dying. He is also - in common with the other dealers - anticipating simultaneous release of movies.

## How Record Merchandisers is racking video software

IT WAS inevitable that Record Merchandisers would want to do for video what has been done for records. Since the formation of its Video Sales and Marketing Department, headed by John Orrick as manager under RM Commercial Director David Hammond, RM has been aggressively marketing video software into high street chains either by sales, racking or its personalised club scheme for both chains and independent dealers.

Faced with a terrifying choice of product - over 5,000 films, children's programmes, music shows, TV shows, documentaries, 'how to' programmes and oddities, and a similarly alarming bill for stock - various stores have leapt at the opportunity to have product supplied on sale or return, and chosen for them by RM. So far about 50 stores have gone for the scheme.

The package the company put together (for sale only) consists of 75 established sellers from the catalogues of Thorn EMI, WHV, Precision, CIC, Magnetic, Brent Walker and IPC. Among the top films are several music, TV, educational and children's programmes.

In addition, 500 other titles are catalogued, which customers can order through RM-racked shops; also blank cassettes are available.

RM supplies P.O.S., counter cards, and window banners, and merchandising aids are available, such as a 90-cassette display unit, wall-mounted racks and a video player and TV monitor which will continuously show films in the package.

RM's md Hassan Akhtar feels there is no reason why video cassettes should be confined to specialist video shops. "They can be successfully and profitably sold in any outlet," he claimed.

However, from talking to dealers and wholesalers it seems that video racking has a long way to go before it is anything like the level of records. For one thing, the great bulk of video customers want to rent rather than buy, no doubt the reasoning behind RM's more recent club and rental scheme for retailers.

The record dealer has to be realistic and is already faced with far more competition from non-specialist outlets than was ever thought possible with records.



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# How the rental and lease schemes work

A guide to the various schemes available to dealers for stocking video software.

MANY INDEPENDENT dealers are understandably reluctant to invest large sums of money in stocking video software, though the temptation last year to sell anything meant that quite a few shops went to the wall as they undercut multiples in a desperate attempt to get a return on their capital.

Now life is much easier for dealers wanting to dip a tentative toe in the market. The sudden appearance of excellent music videos which sell well in record shops has made dealers sit up and take notice. (Though films sell well in record shops too). Fortunately, because of a few enterprising distributors and wholesalers recognising the need for caution while wanting to expand their retail outlets, there are various rental schemes on offer requiring a minimal outlay on stock for shops new to the business.

Occasionally dealers can buy the successful titles at the end of the rental year; some companies offer rental, or leasing, schemes only, which means the dealer is dependent on a steady flow of customers to his or her library. Curious anomalies occur: some titles sell briskly but are rented in dribs and drabs, while others are in and out of a shop twice a week but may sell only half a dozen copies a year. The dealer can only find out by observing his own area closely, and – as with records – offering something that is not available in the High Street chains – most of which now seem to be selling videocassettes and offering club schemes for renters.

Much has been said about the controversial Warner Home Video leasing system. The minimum order is ten titles and the cost to the dealer is broken into 13 four-week periods, reducing as the year wears on by £2 per tape. After six months, it will only cost £4 for 28 days, which is when a dealer with a rapid turnover really starts to make money. The first period costs £12, and WHV recommends a charge of £5 a week to the hirer. The dealer never owns the tape, of course, but can look to profits of almost £200 a year if the title is out at least once a week. WHV makes it easy to return slow movers: a call to a regional depot produces a collection van and the lease is cancelled.

Intervision has exclusive rental rights to 20 UA films (the rest now being handled by Warner Home Video) and to EMI titles: but EMI is expected to announce another scheme soon, probably a surcharge system. Meanwhile, Intervision uses a "bond" system. This means dealers have to invest about £550 (for the minimum order of 20 titles) which is returnable at the end of the agreement from Intervision, who retain ownership of the tapes. On the average seven day rental, dealers can make £2.57 on EMI tapes and £1.56 on UA tapes because of the price charged by the distributor. (EMI programmes can, in-

identally, be bought from any wholesaler – but only Intervision dealers may rent them to customers).

After long deliberation and talks with dealers, Precision introduced its own tailored rental scheme in April video labels. Dealers sign up for one year and are given appropriate forms to note rental transactions. These go back to Precision monthly with the dealer's cheque. Because of the variety of rental rates charged depending on the shop, Precision suggests a scale of £5 for three days with a maximum of £7.95 for up to five days.

In November Precision launched an overnight scheme in response to demand, recommending a charge of £2.95 including VAT. The paperwork may seem fiddly, but dealers taking short cuts are quickly spotted by Precision, which is very active in stamping out illegal tape rental: illegal because the dealer's monthly payments are royalties which Precision has to feed back.

Dealers already owning Precision tapes may rent them out under the scheme, but after this they cannot then be sold.

Many wholesalers have worked out that business will be brisker if they operate a 'library' scheme rather than expecting small dealers to invest hundreds of pounds in tapes.

OF COMPANIES still operating on a 'sale only' basis Magnetic Video, BBC Video, and Spectrum (Polygram), along with EMI, are planning either leasing or surcharge schemes in the near future. CIC, Rank, Guild, MGM/CBS, VCL and almost all the independent labels operate 'no restrictions' surcharge schemes. Once the dealer has bought the tape, he or she can use it as required without having to inform the company concerned, or make any further payments. £32 dealer price may be high, but after the first exchange sale, rental of the title after the customer returns it to swap for a new one is all profit.

Video Unlimited, in Poole, Dorset has been operating a library for dealers

for some time. Avon, a new wholesaler (formerly in the retail hardware business) operates an attractive-sounding plan, though at present only stocks films.

The dealer lease/purchases the films at 75p each per week in batches of 50 with a minimum initial order of 50. On the final payment, he owns the film and during the term of one year can rent, sell or exchange. This brings the cost of each film up to £39. For comparison, dealer prices (including surcharge where applicable) currently are: Rank £32, Guild Home Video £29.95, Intervision £27.50, MGM/CBS £29.95, CIC £30.50, EMI £28.50 (average – the range has a widely differing price structure, so for an outlay of £37 a week, the dealer can start business with 50 strong titles rather than investing for arguments' sake, almost £1,500 in one go.

Avon's guidance for dealers starting out is that children's and music programmes tend to sell rather than rent, while films, apart from the top titles, almost all rent.

Record Merchandisers, as well as racking (see separate story) started a rental scheme for shops in July last year.

RM tailors clubs for the shops, with personalised logos and membership cards. All paperwork is done by the central RM computer. The idea seems ideal for an independent dealer: the rental tapes are supplied free if the dealer also buys a recommended minimum of 30 titles from RM. Otherwise, the shops pay a returnable bond of £25 a tape. As business improves, the bond reduces.

Customers pay £25 to join and rental costs are £2.50 for 24 hours, £4.50 for three days and £6.25 for a week. Non-members can rent the tapes with a deposit of £30 and slightly higher rates: £3, £5 and £7.

RM supplies P.O.S. material for shops and offers between 30 and 80 titles from its stock to the renters, though obviously has a far greater range available for sale. Titles include best-selling films and many music programmes and musical films. The RM sales force can call in up to twice a week in the early stages to deal with problems of stocking, display or paperwork. The scheme is continually updated, says RM. For example, about 25 titles are now available on the V2000 format for both sale and rental on an experimental basis in eight stores dotted about the country.

## What to stock if you're starting out in video.

A selection of music orientated films, like concerts and movies with appeal to the under-25s as a guide to record dealers wanting to offer videos to their customers.

### MUSIC FILMS

Title	Distributor
All That Jazz	Magnetic
Breaking Glass	VCL
Babylon	Chrysalis
Blue Hawaii	Magnetic
Bugsy Malone	Rank
Cabaret	Rank
Can't Stop The Music	Thorn/EMI
Disco Fever	Iver
Elvis The Movie	VCL
G.I. Blues	Magnetic
Grease	CIC
Hair	Intervision/United Artists
Jazz On A Summer's Day	Hikon
The Jazz Singer	EMI
Jubilee	VCL
Jesus Christ, Superstar	CIC
King Creole	Mountain
Music Machine	Intervision
Quadrophenia	Spectrum
Riding High	VCL
Roller Boogie	VPD
Stardust	Thorn/EMI
Saturday Night Fever	CIC
A Star Is Born	WHV
Superman – The Musical	VCL
That'll Be The Day	Thorn/EMI
To Russia With Elton	Precision
West Side Story	Intervision/United Artists
Woodstock	WHV

### LIVE CONCERTS

Abba Music Shows (1 & 2)	Intervision
Average White Band	VCL
Black Sabbath	VCL
Best Of Blondie	Chrysalis
Blondie – Eat To The Beat	Chrysalis
Boomtown Rats	VCL
Kate Bush	EMI
Alice Cooper – Welcome To My Nightmare	Rank
Roger Daltrey	VCL
Deep Purple	BBC
Devo	Virgin
Randy Edelman	VCL
Fifth Dimension	VCL
Susan George	VCL
Eddy Grant	VCL
Iron Maiden	EMI
Jethro Tull – Slipstream	Chrysalis
Tom Jones	VCL
Amanda Lear	VCL
Love Machine	VCL
Paul McCartney & Wings Rockshow	EMI
The Monkees	VCL
Motorhead	PolyGram
Olivia Newton-John	EMI
Gary Numan	WHV
Osibisa	VCL
The Osmonds	VCL
Mike Oldfield	Virgin
Pink Floyd At Pompeii	PolyGram
Alan Price	VCL
Queen's Greatest Hits	EMI
Cliff Richard	EMI
Sad Cafe	VCL
Sonny & Cher	VCL
Rod Stewart	WHV
Barbra Streisand	VCL
10CC	VCL
Thin Lizzy	VCL
Toyah	BBC
Tubes	EMI
Tina Turner	VCL
Barry White	VCL
Nancy Wilson	VCL
Picture Music (compilation)	EMI
Superstars (compilation)	VCL

### YOUNG ADULT MOVIES

A Bigger Splash	Videospace
Animal House	CIC
Best Of Morecambe & Wise (TV)	EMI
Blazing Saddles	WHV
Futlocks End	Rank
Kenny Everett Video Show	EMI
Klassic Keystone Comedy	EMI
Life Of Brian	EMI
Monty Python And The Holy Grail	EMI
Porridge	Precision
Smokey And The Bandit	CIC
The Getting Of Wisdom	Guild
Rebel Without A Cause	WHV
Rude Boy	Videospace
Scum	VCL
Silver Dream Race	Rank
Straw Dogs	Guild
The Sweeney	EMI
The Wanderers	VCL
The Muppet Movie	Precision

### NEW RELEASES

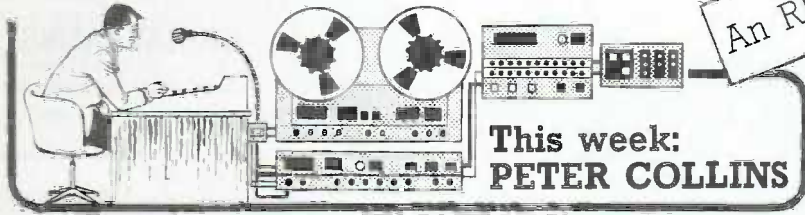
REWIND 3 (1-hour programme of music/magazine, 2 hours blank tape. Catalyst)  
 Havoc 1 (racing car crashes) From Gordon Spice Video, (12A Central Trading Estate, Staines, Middx)  
 A Helping Hand (Denny Laine Guitar Tuition) Fletcher Films



The Jazz Singer – feature films with music content are good rental titles.



An RB series



This week:  
**PETER COLLINS**

# Instant appeal is Collins' aim in the studio

Currently riding high with Alvin Stardust, producer Peter Collins specialises in turning out hit singles, often re-working old songs. He outlines his studio techniques to PAUL CAMPBELL.

PETER COLLINS is a self-confessed song man. No matter what his production technique might be it is the song which remains at the core of his thinking, dictating the final sound as much as the artist's style.

He rose to fame by bringing rockabilly back to the charts with the hugely successful Matchbox and has also worked with The Lambrettas, Pirahnas and UK Subs. At the moment he is riding high with Alvin Stardust.

Collins' career began in the 60s when he had a performing career as a singer/songwriter in the Donovan mould. He recorded an album for Decca which he describes as his 'best shot' at fame. Its poor reception convinced him that his future did not lie in being a performer.

Having been intrigued by the recording process during his own sessions he decided to sound out the possibilities of a studio job. Dick Rowe gave him a job at the Decca Studios in West Hampstead. It was an exciting time for the studio with The Moody Blues, Marmalade and White Plains cranking out hits and Collins happy to be a part of that team.

Team member he might have been but it was also a humbling time for him. For a young man who had sampled the heady feeling of being an artist it must have been galling to act as a teaboy and general dogsbody around the studio, but it had its compensations.

"It meant that I could be in the same control rooms as the top producers of the day. I was very serious about my career and I watched them carefully. However, after four-and-a-half years I had produced just two singles and was feeling pretty wasted," he recalled.

He side-stepped into advertising jingle writing as a creative outlet but continued to fight for work at Decca. "It was difficult but I knew I could do it. The problem was that they had so many established producers who could carry on going through the motions in safety," he remembers.

His own feeling of security came to an abrupt end when Ken East, now head of the EMI Music Group, was brought in to rationalise a wasteful set-up. He couldn't justify offering Collins a job as a producer so the man was loosed on an unsuspecting world with plenty of training and no track record.

His first job was with Cyril Shane whose business was putting English words to Italian melodies, most notably 'If Paradise Is Half As Nice' - a hit for Amen Corner. It was a period of irregular work and regular dole until Graham Churchill, now commercial operations manager of the Mechanical Copyright Protection Society, gave him a part-time job at Essex Music.

Collins still had plenty of drive and he directed this into a do-or-die attempt to set himself up in business. Carefully disguising his hard times, he borrowed £1,000 and hired a Midem stand with a friend. He did enough business to cover his costs and met contacts who were to become valuable later.

Most importantly he met Magnet Records who gave him four acts to work with. They were, in order of obscurity, Benny Lord, Flirts, Den Hegarty (now of *Tiswas*) and Matchbox.

AT THE time he would have been forgiven for imagining that Matchbox were the most unlikely hit makers of the quartet and it is a measure of the breakthrough he had with them that rockabilly bands are considered legitimate hitmakers today.

Collins started working with Matchbox in January 1979 and by November they were chart regulars with a string of obscure but perfectly-crafted rockabilly songs. Sadly the relationship with the label went sour and has now reached the stage of legal action.

After Matchbox came a varied time with the hit 'Poison Ivy' by The Lam-



Collins likes to add effects onto effects during mixing

brettas standing out. He was even brought in to boost the flagging reputation of the ageing punk band UK Subs.

Then came the second major career boost. He was contacted by Stiff Records and asked to take part in the most unlikely career recuperation of the year - taking Alvin Stardust back into the charts.

"It was the first time I had ever worked with Stiff but they are certainly the best company, creatively, that I have ever worked with. You can rely on them to give good feedback on all creative areas," he enthused.

His work with Stardust is again a triumph for the method of selection of the right songs for the right time in an artist's career. He persuaded Matchbox to record 'Somewhere Over The Rainbow' to the acute embarrassment of some members, but it went on to be a big Christmas hit.

COLLINS HAS a head start in looking for songs because his Loose End Productions company is looked after by Peter Waterman, of MCA (formerly Leeds) Music which has volumes of forgotten gems in its files. They work together sifting through the songs until they find the right one.

"As a producer you need to know the mechanics and principles of recording but the important thing is to capture the

element of excitement in the track. It should be dynamic, containing light and shade, tension and release. The intro should grab the ears, the verse hold the interest and chorus do the damage. Instant appeal is a virtual necessity," he proposes.

Being a song man Collins is at his happiest when producing a record he knows is going to be a single - and preferably a hit single. He doesn't alter his technique for albums, "but I have learnt to let them take care of themselves," he admitted.

He likes to record 'flat', getting the sound on tape then adding the effects onto effects in mixing. "The more experienced and confident I get the more I am prepared to get down on tape as much of the final sound as possible."

"The general sound is in my mind before we begin recording but the musicians are vital to the creative process. I rely on them to come up with ideas. I suppose there could be a danger because I stick to a formula but since every song is different the treatment is always going to be different. I let the song dictate," he said.

Collins also confesses to making records which radio producers should like. He thinks that since radio play is virtually essential to a record's success there is no use pretending otherwise. Occasionally he will stick his neck out but as a rule a Collins-produced record will have instant appeal to radio producers.

He doesn't get much time to listen to records but takes the time to listen to his own, picking them to pieces with a finely tuned critical ear in order that areas of improvement can be discovered. "It is important to stay detached. Making records is very exciting and it is easy to get sucked in and lose objectivity."

Collins is also an old-fashioned disc man, preferring the sound which is captured on vinyl above all other forms. "When I listen to a record I am looking for two-and-a-half to three minutes of magic. To me that is what it is all about," he says.



UK Subs are one Collins-produced act.



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

		LUXEMBOURG RADIO 2	CAPITAL	PICCADILLY CLYDE	DOWNTOWN BRMB	HALLAM	TRENT	METRO	FORTI	TEES	BEACON	VICTORY	ORWELL	SWANSEA	MERCIA	FEMINE	PLYMOUTH 210	HEREWARD	BBC SCOTLAND						
71	IN THE NAME OF LOVE THOMPSON TWINS	C	B			★	★	★										B		TEE(12)4	F	19			
72	SEVEN TEARS GOOMBAY DANCE BAND	C	B	B	B	A	A						A					A		EPC A1242	C	19			
73	SHE LOVES LIKE DIAMOND SPANAU BALLET	C		A		A	B		A	B	B	C					B	B	B	CHS 2585	F	19			
74	DON'T STOP BELIEVING JOURNEY	C	★		A	B	A	A				C	A		B	B	A	B	B	CBS A1728	C	19			
75	IT AIN'T WHAT YOU DO FUN BOY THREE	C	★	C	B		A												B	CHS 2570	F	18			
76	FUNGI MAMA TOM BROWNE	C	B	C					B				B	C					B	ARIST 450	F	18			
77	I'LL NEVER GET OVER YOU LOVELY PREVIN	C		C	★								A		B	B		B		SHH 124	S	17			
78	KEEP ON BELIEVING GRAND PRIX	B											C							RCA 162	R	17			
79	ADVENTURES IN MODERN RECORDING BUGGLES	C				A	B		B	A			B	B	B	B	B	A		CAR 222	R	16			
80	EVERYBODY'S SOMEBODYS FOOL CHATTON	C		★																RCA 177	R	16			
81	GETTING IT RIGHT MARTI WEBB		A				B						A	A				A	B	POSP 385	F	16			
82	OUTRAGEOUS BAGATELLE	C				A	A	A										B	A	POSP 389	F	16			
83	PIECE OF MY HEART SAMMY HAGAR	C			C	A	B	C	B	B	A	A	B					B	B	GEFA 1884	W	15			
84	I GOT YOU BABE HOLLY & JOEY	C			B		A	B				A	C							VS 478	C	15			
85	MICKEY JONI BASIL	C		C	A				B	A		B							B	TIC4	C	15			
86	RUN LIKE THE WIND BARBARA DICKSON	C	C	C		A		A												EPC A1858	C	15			
87	I'M NOT REALLY ME MADELEINE BELL & DAVID MARTIN	C				B	A	★	A	B		B	A	B	A	B	B	A	B	DEB 102	M	15			
88	CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN	A												A					A	B	BP 408	E	15		
89	THEME FROM HILL ST. BLUES MIKE POST	C	B		C	A		A	C	A	A	A	B	C		A		B	A	A	K12576	W	14		
90	THE SECOND TIME (BILITIS THEME) ELAINE PAIGE	B					B		A		A	A								K18932	W	14			
91	SPIRIT IN THE SKY CHEATERS	C									C	C								ION 10281	M	14			
92	RESTLESS GILLAN	C				B	A		B	C										VS 465	C	14			
93	I COULD NEVER MISS YOU (MORE THAN I DO) LULU	A																		ALS A1700	C	14			
94	NIGHTS OVER EGYPT JONES GIRLS			B	B	B			A		B	A		B	B	C	A	B		PIRA 2031	C	13			
95	LET IT BE JOE COCKER	C	C			A				C	★	A	B	B	A	B		B		BUG 91	A	13			
96	IF I WERE YOU LULU	C	B		B		★	A	A	B	C	A	A	★	★	★	★	★		ALS A1892	C	13			
97	DEEPER THAN LOVE CHARLIE WAYNE				C	B	B	A	A	B		A	A	C	A	A		C	★	B	JET 7010	C	13		
98	HANGING ONTO HEAVEN RANDY VANWARMER	C				A		B	B	A		A		A				★	A	B	AAAB 116	M	12		
99	LET IT RAIN UFO	C					B	B										C	B	CHS 2576	F	12			
100	SHE'S GOT A WAY BILLY JOEL	C	C	C	B													★	B	★	B	B	CBS A2002	C	12
BREAKER	FALLING IN LOVE AGAIN TECHNO TWINS	C				A			B	B	C	B	C					B		7P 224	A	12			
BREAKER	LOST IN THE KNIGHT(MAC THE KNIFE) SECRET AFFAIR	C					B					C	B	C						SEE 11	F	12			
BREAKER	ROCK 'N' ROLL STATUS QUO	C				A														QUO 6	F	11			
BREAKER	SEE YOU DEPECHE MODE	C		★																MUTE 018	Q	11			
BREAKER	ONE OF US ABBA	C	C			A					A							A	A	EPC A1740	C	11			
BREAKER	IT MUST BE LOVE MADNESS	C			C		A	A					A		A					BUY 134	C	11			
BREAKER	DO YOU BELIEVE IN THE WESTWORLD THEATRE OF HATE	C			A		A													BRR 2	C	11			
BREAKER	TENDERNESS DIANA ROSS	C			A	A			B	A										TMG 1248	R	11			
BREAKER	COOL NIGHTS PAUL DAVIS	C			★	★	★		C		★								B	ARIST 449	F	10			
BREAKER	HURT CARLY SIMON				B	B	A	B	B		A	B	B	A	A	B				K17898	W	10			
BREAKER	I NEED YOU(EVERYBODY NEEDS)PRECIOUS WILSON	C				A					A		B	A	B					EPC A1854	C	9			
BREAKER	EVERYBODY'S GOING ON THE ROAD HOYT AXTON	C	C									A	B						B	YB 125	A	9			
BREAKER	SORRY MY DEAR BUZZZ			★																RCA 181	R	9			
BREAKER	BEAUTIFUL AFFAIR STOCKTON'S WING	C				A		A				A								DJS 10983	C	9			
BREAKER	LET'S GET IT UP AC DC	C				B	B											C	A	B	K11706	W	9		
BREAKER	HAVE YOU EVER BEEN IN LOVE PARIS	C	C			B	A						★	B						HANSA 7	A	9			
BREAKER	MY BABY'S BABY LIQUID GOLD	C	C											B	C					POLO 17	A	9			
BREAKER	LOVE MECHANICS	C				B	A				B	A		B						BRO 136	F	9			
BREAKER	WILD THING JULIE WALLIS	C	C						B											SPEED3	A	9			
BREAKER	FOLLOW YOU ANYWHERE SAD CAFE	C	C				B	B						B					A	B	POSP 366	F	9		
BREAKER	ANT RAP ADAM AND THE ANTS	C					A						B							CBS A1738	C	8			

**Key To Station Playlists**

**210 - THAMES VALLEY**  
A A List  
B B List  
C C List  
★ Hit Picks

**PLYMOUTH SOUND**  
A Top 30 + Extras  
B B List  
★ Hit Picks


**CBC**  
A A List  
B B List  
C C List  
★ Hit Picks

**BBC SCOTLAND**  
A A List  
B B List  
★ Hit Picks

**HEREWARD**  
A A List

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 ILR station playlists.

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



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# ALBUM REVIEWS

## Best of the rest

**YUKIHIRO TAKAHASHI: Neuro-mantic (Alfa ALS 85393)/ IPPU DO: Radio Fantasy (Epic EPC 85395)**

Two albums from Japan which Epic hopes will launch a solid foundation in the UK for its extensive catalogue of Far Eastern product. Of the two *Neuro-mantic*, with haunting dance rhythms and skillful melodies, is the most likely to score. Surprisingly, or not perhaps, the music is close to the current sound of the band Japan and its disco appeal is assured. Ippu Du on the other hand is closer to the spirit of western pop, to the extent of playing a version of The Zombies' 'Time Of The Season', which is less easy to take. The multi-instrumental, electronic sound of the trio is undoubtedly clever but the music is ultimately no different from the pop music we already have.

**THE CHEATERS Sweat It Out (Revo/Albion TVU99) Prod: Neil Brockbank/Phil Ault**

R&B from deepest Manchester. The Cheaters' road record makes even the longest tour schedule seem pathetic and their return to the recording front after an unhappy spell with EMI is particularly welcome. With the success of the single 'Spirit In The Sky' - a 12-inch version of which comes free with the album - the band should receive the attention their hard work deserves. In 'From The Hips' The Cheaters have another potential single and the 'live' sound of the album makes it a fair reflection of the band's work.

**NATALIE COLE: Happy Love (Capitol EST 12165) Prod: George Tobin** Good material is essential to acts like Natalie Cole who rely on songwriters to

give them songs of distinction. On this album the two tracks which stand out are 'When A Man Loves A Woman' and 'These Eyes', familiar hits for Percy Sledge and Guess Who respectively. The rest of the material is as polished as a boardroom table with a sophistication expected of producer George Tobin after his work with Smokey Robinson. The material does not grab the attention in the way that her hit 'This Will Be' did in 1975.

**MELBA MOORE: What A Woman Needs (EMI America AML 3019) Prod: Gene McFadden/John Whitehead**

Producers McFadden and Whitehead created a truly commercial sound at Philadelphia International and went on to have their own million-plus seller in 'Ain't No Stopping Us Now'. Now they crop up as producers for Melba Moore's EA debut giving her a throbbing funk sound which should sound impressive in the discos. For home listening the record could fall uncomfortably between the relaxed late-night melodies and the dance appeal but there is no doubting the quality of Melba Moore's vocals.

**VARIOUS: A Fresh Selection (Fresh FRESHLP 8) Produced: Various**

A varied selection comprising a selection of acts who have recorded for the Fresh label over the past two years. This means tracks from Family Fodder, Wilko Johnson, Bernie Torme, and UK Decay amongst others. The divergence of the music involved is recognised, and the album is split into 'Party Type' and 'Punkier' sides. As a compilation the album works, being a good representation of Fresh Records, history to date.

**THE KINKS: Give The People What They Want (Arista SPART 1171) Prod: Ray Davies**

Ray Davies' sharply observant commentaries on contemporary behaviour have placed the Kinks beyond musical fashion. There are touches here and there which echo sounds of the 80s, but essentially the Kinks remain creatures of the 60s. 'Around The Dial', dedicated to an idealistic DJ, 'Killer's Eyes' and 'Predictable' are all in the best Davies tradition of disillusionment while 'Destroyer' sounds like an attempt to re-cycle the riff of 'All Of The Day'. Their main market today is in the States.

**CHICAGO: Greatest Hits Volume Two (CBS 85444)**

Although this pioneering American band now sounds very stuck in its particular 60s era, it still has pockets of devotees among the late-20s and early-30s rock fans. The second compilation from one of America's most prolific acts includes 'If You Leave Me Now', 'Baby What A Big Surprise', 'Alive Again', 'Take Me Back To Chicago', 'Gone Long Gone', and others. Good stuff if you still go for this brassy rock sound.

**WILLIE NELSON: Greatest Hits (And Some That Will Be) (CBS 88567)**

A value-for-money double sampler that concentrates on Nelson's contemporary country music rather than his more recent MOR excursions. Included are such favourites as 'Mamas Don't Let Your Babies Grow Up To Be Cowboys', 'Blue Eyes Crying In The Rain' and 'My Heroes Have Always Been Cowboys', while 'Whiskey River', 'Faded Love' and 'Stay A Little Longer' draw from Nelson's tried and trusted album material. But 'Georgia On My Mind' is included to please the ballad fans. 20 good tracks in all.

**MICHAEL PROPHET: Michael Prophet (Greensleeves GREL 27) Prod: Henry 'Junjo' Lawes**

For once an album without Sly, Robbie or Ansel. This album features young singer Michael Prophet, who has a soulful vocal style, backed by the Roots Radics Band. The music is mostly laid-back, dominated by the throbbing bass of Flabba with clever use of percussion to maintain interest. On the uptempo numbers such as 'Upside Down' the horns are allowed



Melba Moore: disco funk



Kinks: essentially 60s

to weave around the rhythms and the overall result is another success for Greensleeves.

**VARIOUS: Commercial Break Volume 2 (CBS 60302) Prod: Various**

In between the repeats and sparkling blockbusters on TV is crammed some of the best music ever written. It comes to you courtesy of Fiat, Heineken, Trusthouse Forte, Guinness and a host of other companies. This is CBS's second collection of music used for advertisements and it contains some really memorable tunes. Fiat, for instance, use Rossini's 'Largo Al Factotum' from *The Barber Of Seville* for the great "made by robots" advertisement. A piece from Vivaldi's *The Four Seasons* is used to entice people into THF hotels and Guinness goes down well with Tchaikovsky's *Romeo & Juliet*. This is not how highbrow shops sell classical music but for the general shopper it is ideal.

## LIVE MUSIC

# Modern Romance has dance mood of today

**MODERN ROMANCE**  
London, The Venue

PERFORMING UNDER several plastic palm trees, Modern Romance packed its ten band members onto the stage in order to entertain a big Venue audience with singers, musicians, dancers (including a Carmen Miranda lookalike) and fire-eaters. The group encouraged, with some success, audience participation - "Form yourselves into three lines" - and came up with any number of catchy, funky and rapping songs. Highlights were the hits, 'Everybody Salsa' and 'Ay Ay Ay Moosey', plus the new single 'Nothing Ever Goes The Way You Planned'.

SARAH LEWIS

**ORANGE JUICE/DOLLY MIXTURE**  
London, The Venue

DOLLY MIXTURE, three girls with cropped hair, frumpish frocks and sensible boots, belied their appearance and played the packed Venue a selection of irresistible and original pop songs. Several had the kind of hooks reminiscent of the Monkees. Most memorable was 'In Our Valley' - the band deserves more attention.

Orange Juice has received a lot of attention, perhaps too much too soon, but still promises to live up to the media coverage. The set was low key, melodic, unassuming but at the same time powerful. The previous singles, 'Poor Old Soul' and 'Simply Thrilled Honey' sounded better than ever and the next release 'All That Ever Mattered' could prove an even greater success for this talented Scottish band.

SARAH LEWIS



ALBUMS SCHEDULED  
FOR TV ADVERTISING

### ANGLIA

LOVE SONGS Now 3 weeks  
Barbra Streisand CBS (40)10031  
THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49  
THE BEST OF 8 Feb 1 week  
Fifth Dimension Warwick WW(4) 5114 5.49  
THE BEST OF 15 Feb 1 week  
Oakndge Boys Warwick WW(4) 5119 5.49

### CENTRAL

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

### GRANADA

LOVE SONGS Now 1 week

Barbra Streisand CBS (40)10031  
THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

### LONDON

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

### TVS

LOVE SONGS Now 1 week  
Barbra Streisand CBS (40)10031

### STAGS

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49  
GREATEST HITS 22 Feb 1 week  
Ray Price Warwick WW(4) 5117 5.49

### TRIDENT

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

### ULSTER

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

### TSW

THE VERY BEST OF Now 1 week  
Louis Armstrong Warwick WW(4) 5112 5.49

# Albums/Tapes Top 60

RECORD BUSINESS  
**BESTSELLERS**  
RECORD BUSINESS

1	2	3	<b>LOVE SONGS</b> BARBARA STREISAND CBS (40) 10031 CBS	21	19	6	<b>DURAN DURAN</b> DURAN DURAN EMI (TC)EMC 3372 3.07 EMI ●	41	22	11	<b>ALL THE GREAT HITS</b> DIANA ROSS MOTOWN (C)STMA 8036 3.34 RCA
2	1	16	<b>DARE</b> HUMAN LEAGUE VIRGIN (TC)V2192 3.40/3.20 CBS ☆	22	42	19	<b>IF I SHOULD LOVE AGAIN</b> BARRY MANILOW ARISTA BMAN (TCBM) 1 3.22 POLYGRAM ☆	42	26	12	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON WARNER BROS K(4)66107 WEA
3	3	8	<b>THE VISITORS</b> ABBA EPIC EPC (40)10032 CBS ☆	23	20	28	<b>LOVE SONGS</b> CLIFF RICHARD EMI (TC)EMTV 27 3.07 EMI ☆	43	60	2	<b>ARTHUR</b> ORIGINAL SOUNDTRACK WARNER BROS K(4)56930 3.04 WEA
4	4	14	<b>GREATEST HITS</b> QUEEN EMI (TC)EMTV 30 3.59 EMI ☆	24	13	9	<b>ONCE UPON A TIME - THE SINGLES</b> SIOUXSIE AND THE BANSHEES POLYDOR POLS(POSC) 1056 3.05 POLYGRAM ○	44	52	2	<b>SEXTET</b> A CERTAIN RATIO FACTORY FAC 55 2.75 ROUGH TRADE/PINNACLE
5	8	12	<b>PEARLS</b> ELKIE BROOKS A&M ELK(CLK) 1981 3.25 CBS ☆	25	23	13	<b>TONIGHT I'M YOURS</b> ROD STEWART RIVA RVLP (4)14 3.04 WEA ●	45	10	10	<b>PENTHOUSE &amp; PAVEMENT</b> HEAVEN 17 VIRGIN (TC)V 2208 CBS
6	6	3	<b>MODERN DANCE</b> VARIOUS K-TEL NE 1156(CE 2156) 5.49 K-TEL ●	26	11	11	<b>CHART HITS '81</b> VARIOUS K-TEL NE 1142(CE 2142) 5.49 K-TEL ☆	46	45	13	<b>WALK UNDER LADDERS</b> JOAN ARMATRAID A&M AMLH(CAM) 64876 3.04 CBS ●
7	5	4	<b>HITS HITS HITS</b> VARIOUS RONCO (4C)RTL 2063 5.49 RONCO ☆	27	25	10	<b>TIN DRUM</b> JAPAN VIRGIN (TC)V2209 3.20 CBS ○	47	46	18	<b>7</b> MADNESS STIFF (Z)SEEZ 39 3.03/2.43 CBS ●
8	9	10	<b>4</b> FOREIGNER ATLANTIC K(4)50796 3.04 WEA	28	38	9	<b>CHRISTOPHER CROSS</b> CHRISTOPHER CROSS WARNER BROS K(4)56789 WEA ●	48	35	20	<b>HOOKED ON CLASSICS</b> ROYAL PHILHARMONIC ORCHESTRA K-TEL NE 1146(CE 2146) 5.49 K-TEL ☆
9	40	8	<b>THE FRIENDS OF MR. CAIRO</b> JON & VANGELIS POLYDOR POLD(C) 5053 POLYGRAM	29	27	21	<b>SHAKY</b> SHAKIN' STEVENS EPIC EPC (40)10027 3.25 CBS ☆	49	50	15	<b>BODY TALK</b> IMAGINATION R&B RBLP(ZCRB) 1001 3.07 PRT
10	12	4	<b>SOMETHING SPECIAL</b> KOOL & THE GANG DE-LITE DSR(DCR) 001 3.04/3.14 POLYGRAM	30	NEW	1	<b>THE MAN MACHINE</b> KRAFTWERK CAPITOL (TC)EST 11728 EMI	50	39	15	<b>ALMOST BLUE</b> ELVIS COSTELLO FBEAT XXLP(XXC) 13 3.04 WEA
11	7	18	<b>GHOST IN THE MACHINE</b> POLICE A&M AMLH(CKM) 63730 3.04 CBS ☆	31	30	10	<b>FOR THOSE ABOUT TO ROCK</b> AC/DC ATLANTIC K(4)50851 3.04 WEA ●	51	41	31	<b>ANTHEM</b> TOYAH SAFARI (VOOR(C) 1 2.89 SPARTAN ●
12	10	13	<b>PRINCE CHARMING</b> ADAM AND THE ANTS CBS (40)85268 2.92 CBS ☆	32	31	11	<b>REPRODUCTION</b> HUMAN LEAGUE VIRGIN V2133 2.43 CBS ○	52	48	43	<b>GUILTY</b> BARBARA STREISAND CBS (40)86122 CBS ☆
13	37	10	<b>LA FOLIE</b> STRANGLERS LIBERTY (TC)LBG 30342 3.07 EMI	33	47	10	<b>PERHAPS LOVE</b> PLACIDO DOMINGO WITH JOHN DENVER CBS (40)73592 CBS	53	59	11	<b>BUCKS FIZZ</b> BUCKS FIZZ RCA RALP(RCAK) 5050 3.34 RCA
14	12	15	<b>NON-STOP EROTIC CABARET</b> SOFT CELL SOME BIZZARE BZLP(BZMC)2 3.05/3.15 POLYGRAM ●	34	29	15	<b>THE BEST OF BLONDIE</b> BLONDIE CHRYSALIS CDLTV(ZCLTV) 2 3.45 POLYGRAM ☆	54	56	2	<b>STANDING HAMPTON</b> SAMMY HAGAR GEFEN GEF (40)85456 CBS
15	18	174	<b>BAT OUT OF HELL</b> MEAT LOAF EPIC EPC(40) 82419 2.74 CBS ☆	35	17	20	<b>WIRED FOR SOUND</b> CLIFF RICHARD EMI (TC)EMC 3377 3.07 EMI ☆	55	43	14	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS CAPITOL (TC)E-ST 26733 3.07 EMI ○
16	76	11	<b>SIMON AND GARFUNKEL COLLECTION</b> SIMON AND GARFUNKEL CBS (40)10029 CBS ☆	36	36	12	<b>RAISE!</b> EARTH WIND AND FIRE CBS (40)85272 2.92 CBS ○	56	42	42	<b>THE JAZZ SINGER</b> NEIL DIAMOND CAPITOL (TC)EAST 12120 EMI ●
17	21	19	<b>TRAVELOGUE</b> HUMAN LEAGUE VIRGIN V2160 2.43 CBS ○	37	32	13	<b>HAPPY BIRTHDAY</b> AL TRED IMAGES EPIC EPC (40)84893 2.74 CBS	57	55	7	<b>WE ARE MOST AMUSED</b> VARIOUS RONCO (4C)RTL 2067 5.49 RONCO
18	75	13	<b>ARCHITECTURE AND MORALITY</b> ORCHESTRAL MANOEUVRES IN THE DARK DINDISC DID(C) 12 3.20 CBS ●	38	34	30	<b>SECRET COMBINATION</b> RANDY CRAWFORD WARNER BROS K(4)56904 WEA ●	58	NEW	1	<b>ADVENTURES IN CLUBLAND</b> MODERN ROMANCE WEA K(4)58407 3.04 WEA
19	49	17	<b>COMPUTER WORLD</b> KRAFTWERK EMI (TC)EMC 3376 EMI	39	33	13	<b>SPEAK AND SPELL</b> DEPECHE MODE MUTE (C)STUMM 5 2.89 SPARTAN ●	59	51	11	<b>HANSI MAINANIA</b> JAMES LAST POLYSTAR POLTV(POLVM) 14 3.25/3.36 POLYGRAM ●
20	24	19	<b>DEAD RINGER</b> MEAT LOAF EPIC EPC (40)83645 2.74 CBS ●	40	26	10	<b>CHANGESTWOBOWIE</b> DAVID BOWIE RCA BOWLP(BOWK) 3 3.04 RCA ●	60	8	8	<b>CATS</b> SOUNDTRACK POLYDOR CATX(C) 1 POLYGRAM

This Week Last Week Wks. TITLE ARTIST Label Catalogue No Price(s) DISTRIBUTOR

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

☆ Platinum disc (300,000 sales)  
● Gold disc (100,000 sales)  
○ Silver disc (60,000 sales)

# JON and VANGELIS



the album and cassette  
**THE FRIENDS OF MR CARO**

POLD 5053

Includes the Hit Single  
*I'll find my way home*



# New Singles

TOTAL RELEASES: 117

ARTIST A SIDE TITLE/B Side Title Label □ 7-inch catalogue number ● 12-inch catalogue number DISTRIBUTOR ■ (Pic sleeve)

- 3P SWEET TOO CLOSE TO THE MOON Getaway Car Record ○ RR 1 INDIES ■
- ABBA HEAD OVER HEELS/The Visitors Epic ○ EPC A2037 CBS ■
- AFTER THE FIRE RICH BOYS/One Rule For You (Live) Billy Bily\* (12" only) CBS ○ CBS A1951 ● CBS A131951 CBS ■
- ALICE COOPER (NO MORE) LOVE AT YOUR CONVENIENCE/Generation Landslide Warner Bros ○ K17914 WEA ■
- ARETHA FRANKLIN HOLD ON, I'M COMING/Kind Of Man/Can't Turn You Loose (12" only) Arista ○ ARIST 442 ● ARIST 12442 POLYGRAM ■
- ASSOCIATES PARTY FEARS TWO/It's Better This Way Associates ○ ASC 1 WEA ■
- BAKERLOO JUNCTION MY LAGAN SOFTLY FLOWING/Flowers Of Manchester Mint ○ CHEW 59 SPARTAN/SOLOMON & PERES
- BARRACUDAS INSIDE MIND/Hour Of Degradation Flicknife ○ FLS 207 PINNACLE ■
- BARRINGTON LEVY TOMMOROW IS ANOTHER DAY/ PAPA TULLO/Delaware (Double A) Greensleeves ● GRED 80 SPARTAN
- BARRY MANILOW IF I SHOULD LOVE AGAIN/If I Should Love Again (Live) Arista ○ ARILE 453 (Limited Edition) POLYGRAM ■
- BILL WITHERS USA Paint Your Pretty Picture CBS ○ CBS A2000 CBS
- BILLY SQUIER TOO DAZE GONE/Whadda You Want From Me Capitol ○ CL 231 EMI ■
- BROOM AREA DIFFERENT PHRASES (EP) Glass ○ GLASS 012 ● GLASS 012 IKF
- CARLTON & HIS SHOES MOOD FOR LOVE Carlton's Mood For Love Fashion ○ FAD 010 ● FAD 010 JETSTAR
- CARMINE APPICE BE MY BABY/Leave It Up To You Riva ○ RIVA 32 WEA
- CHARISMA OPEN UP THE DOOR/It's A Sin King & City ○ KCD 005 JETSTAR
- CHARMAINE BURNETT (AM I THE) SAME GIRL/Direct Response (Instrumental) PRO ○ PRO 001 JETSTAR/ROUGH TRADE
- COOL RUNNERS PLAY THE GAME/Hawaiian Dream MCA ○ MCA 760 ● MCAT 760 CBS
- COSMETICS THE CHAIN/Closures Panic ○ SEC 31 INDIES ■
- CUBAN SOLDIERS DANCE TO THE RHYTHM/Oh Rio Radialchoice ○ TIC 9 CBS ■
- DAMNED LOVE SONG/Noise, Noise, Noise/Suicide (Blue Vinyl) Big Beat ○ NS 75 PINNACLE
- DAVINA STONE LOVE POWER/Love On A Two-Way Street/'82 Fashion Ariwa ○ ARI 1004 JETSTAR/ARIWA (01-653 775)
- DEAD KENNEDYS IN GOD WE TRUST (EP) Statik ○ (Out Now) STAT C302 (Cassette) STAGE ONE
- DENNIS WALK ROAST FISH & CORN/READ/BILLY BOY/Wicked She Wicked (Double A) Greensleeves ● GRED 77 SPARTAN
- DEPECHE MODE SEE YOU/Now, This Is Fun Mute ○ (Out Now) 12MUTE 018 ROUGH TRADE ■
- DERRICK HARRITT I'M YOUR PUPPET/Birthday Song Hawkeye ● HD 39 JETSTAR/ROUGH TRADE
- DILLINGER, TRINITY, WAYNE WADE, AL CAMPBELL & JUNIOR TAMLIN FIVE MAN ARMY/Send Another Mosey/Five Man Dub Oak Sound ○ OSD 002 ● OSD 002 JETSTAR
- DONALD BYRD I'LL ALWAYS LOVE YOU/Falling Elektra ○ K12580 WEA
- DRAMATIS FACE ON THE WALL/Pomp & Stomp Stamp Rocket ○ XPRES 69 POLYGRAM ■
- DYNAMIC HEPNOTICS HEPNOBEAT/Funky Turban Statik ○ STAT 10 STAGE ONE ■
- EARL CUNNINGHAM JAILHOUSE/ROOTS RADICS BAND/Jailhouse Rock Art & Craft ○ ACD 016 JETSTAR
- EEL-A-MOOSE & LUI LEFKI/VIRGIN GIRL/Lovers Take Over/Never Touch Joe Gibbs ○ JGML 8144 ● JGML 8144 JETSTAR
- EYELIDS PASSAGE FROM JUDEA/tba Idyllic ○ EJSP 9752 INDIES
- FARM LIFE SUSIE'S PARTY/Simple Men Dining Out ○ TUX 19 IKF ■
- FENTON SMITH REGGAE PARTY/Rock Steady Party Love Birds ○ LB 002 ● LB 002 JETSTAR
- FLYING SAUCERS ROCK WITH ME BABY/Let's Rock EMI ○ EMI 5264 EMI
- FOUR TOPS TONIGHT I'M GONNA LOVE YOU ALL OVER/From A Distance Casablanca ○ CAN 1008 ● CANX 1008 POLYGRAM ■
- FRANK ZAPPA YOU ARE WHAT YOU IS/Harder Than Your Husband CBS ○ CBS A1622 CBS ■
- FREDDIE MCGREGOR LOVE BALLAD/Rod Bryan/Standing There Fight ○ FTDD 4403 ● FTDD 4403 JETSTAR
- GILLAN RESTLESS On The Rocks Virgin ○ (Out Now) VSY 465 (Pic Disc) CBS ■
- GLORIA JONES TAINTED LOVE/A Torch Of Venus Inferno ○ Heat 6 PINNACLE
- GREENFIELD LEISURE HOSE FAR OFF SUMMERS (EP) Strange Orchestra ● CAMP 2 IKF
- GREG LAKE IT HURTS/Reintribution Drive Chrysalis ● CHS 2571 POLYGRAM ■
- GROVER WASHINGTON JR. BE MINE/Little Black Samba Elektra ○ K12600 WEA
- HAIRCUT 100 LOVE PLUS ONE/Marine Boy Arista-Clip ○ (Out Now) CLIP212 POLYGRAM
- HANK MARVIN DON'T TALK/Lifeline Polydor ○ POSP 420 POLYGRAM ■
- IRON MAIDEN RUN TO THE HILLS/Total Eclipse EMI ○ (Out Now) EMIP 5263 (Pic Disc) EMI ■
- JACKIE DALE OY/SURVIVORS/Rythm Freedom Sounds ● SSD 025 JETSTAR
- JAKKO THE NIGHT HAS A THOUSAND EYES/Something Tells Me Chiswick ○ DICE 1 PRT ■
- JANET KAY YOU BRING THE SUN OUT/JACKIE MITT/Version Black Roots ● BR 033 JETSTAR/ROUGH TRADE
- JOHNNY CLARKE RUDE BOY/ROOTS RADICS BAND/Bad Boy Art & Craft ● ACD 015 JETSTAR
- JUDY NYLON CARLOTTA/Sleepless Nights Demon ○ D 1011 INDIES
- KAN KAN CHANGING TRAINS (EP) Dining Out ○ TUX 17 ● TUX 17 IKF
- KISS WORLD WITHOUT HEROES/Mr. Blackwell Casablanca ○ KISS 002 ○ KISSP 002 (Pic Disc) POLYGRAM ■
- KONK TOKA TOKA MOKI/tba Konk Organisation ○ KAY 0001 INDIES
- KRAFTWERK SHOWROOM DUMMIES/Numbers/Pocket Calculator\* (12" only) EMI ○ EMI 5272 ● 12EMI 5272 EMI ■
- LERWICK BRASS BAND UP-HELLY-AA (EP) Galley ○ ZET 1 GALLEY RECORDS (Lerwick 2050)
- LESLEY DUNCAN MASTERS OF WAR/Another Light Goes Out Korova ○ KOW 22 WEA
- LIQUID LIQUID SUCCESSIVE REFLEXES (EP) 99 ● 99 09EP INDIES
- LOST ROBERTS HELP ME/Shelby Country Rising River ○ FLOOD 1 IKF ■
- LOUISA MARK MUM AND DAD/Parents And Children Bushays ○ BFM 150 JETSTAR/ROUGH TRADE
- L. JAYS I'VE BEEN HURT/Working For Your Love S&D ● SD 001 JETSTAR/ROUGH TRADE
- MADNESS CARDIAC ARREST/In The City Stiff ○ BUY 140 CBS ■
- MARCELLA MAH SHOA LIN/Come In Rebecca ○ BECS 78 PINNACLE ■
- MARCIA HINES WHAT A BITCH IS LOVE/ Like It With You Logo ○ GO 411 RCA ■
- METHOD ACTORS COMMOTION/Bleeding Armageddon ● AEP 12009 ROUGH TRADE
- MIKE HOLWAY COME GO WITH ME/Beautiful Loser Arista-Bell ○ BELL 1500 POLYGRAM
- MIKE REDWAY ROCK AND ROLL YOU'RE BEAUTIFUL/Guiding Star Go Ahead ○ GA 0112 PRT
- MIKE & BRENDA SUTTON WE'LL MAKE IT Virgin ○ VS 480 ● VS 48012 CBS
- MODERNAIRES BEND (EP) Illuminated ○ ILL 812 ● ILL 812 IKF
- MOTORHEAD MOTORHEAD/City Kids Big Beat ○ NSP 13 (Pic Disc) PINNACLE
- MOUTH OOH, AH, YEAH/Ooh Recreational ○ SPORT 3 INDIES
- NAMES POSTCARDS/Calcutta Factory Benelux ○ FBN 9 INDIES
- NATIVE HIPSTERS TENDERLY HURT ME (EP) Illuminated/Glass ○ HIP 1 ● HIP 1 IKF
- NAUGHTIEST GIRL IS A MONITOR IS ALL I NEED/To Love Nuclear Dining Out ○ TUX 22 IKF ■
- NEW AGE LIVING FOR NOW (EP) Dining Out ● TUX 18 IKF
- NICK LOWE BURNING Zulu Kiss F.Beet ○ XX 20 WEA ■
- ONE WAY FEATURING ALL HUDSON CUTIE PIE/Sweet Lady MCA ○ MCA 768 ● MCAT 768 CBS ■
- OVATIONZ FOREVER LOVE/SUNSHINE/The Girl I Love Dread At The Controls ○ DCD 005 ROUGH TRADE
- PASTA ROCK MONUMENT/Trial Proto-Noise ○ PN 1 POLYGRAM ■
- PETER GODWIN EMOTIONAL DISGUISE/Emotional Disguise (Extended Version)\* (12" Only) Polydor ○ POSP 406 ● POSPX 406 POLYGRAM ■
- PHIL BOARDMAN MUCH MISSED MAN/Real Mayfield ○ MA 103 PINNACLE
- PIG BAG GETTING UP/Go Cat Y ○ (Out Now) Y 1612 ROUGH TRADE
- PINK INDUSTRY THIS IS THE END/47/Don't Let Go/Final Cry Zulu ○ ZULU 1 ROUGH TRADE
- POLLY BROWNE I'LL NEVER BE THE SAME/Stop And Start Witch ○ POL 3 PINNACLE
- RED ALERT IN BRITAIN/Screaming At The Nation Murder Missile No Future ○ OI 5 INDIES
- REFLECTIONS FOUR COUNTRIES/The Coroner And The Inquest Cherry Red ○ CHERRY 33 INDIES
- REVELATION THAT GIRL/Sunday Morning Kingdom ● KV 802212 JETSTAR/ROUGH TRADE
- ROLY DANIELS I FEEL LIKE LOVING YOU AGAIN/Girls, Women & Ladies Mint ○ CHEW 60 SPARTAN/SOLOMON & PERES
- RONNIE ANGEL WHITE SPORTS COAT AND A PINK CARNATION/tba Bell ○ BELL 1501 POLYGRAM
- ROY 'CHUBBY' BROWN I'M LOOKING SICK/Gossamer Really Rude ○ FU 2 PINNACLE
- RUBETTIES DON'T COME CRYING/Breakdown V-Tone ○ VTONE 004 SPARTAN
- SIR HORATIO ABRACABRA/Sommadub Rocksteady ● MIX IT INDIES
- SISTER SLEDGE MY GUY/Il Macquillage Lady Atlantic ○ K11710 WEA
- SNEAKER MORE THAN JUST THE TWO OF US/In Time Handshake ○ HANDS 4 PRT
- SOUNDTRACK MEMORIES FROM "CATS" (EP) Polydor ○ MFC 001 POLYGRAM
- STEVE MILLER MACHO CITY/Fly Like An Eagle Mercury ○ STEVE 2 POLYGRAM
- SURVIVAL WRITE TO ME/Never Gonna Let You Get Away Riff Raff ● RFDC 7902 JETSTAR/ROUGH TRADE
- SWINGERS COUNTING THE BEAT/The Flak Carrere ○ CAR 223 RCA ■
- SYNCOPIATION MARKING TIME Syncopation Facsimile Liaison ○ ASL 4 IKF ■
- TALK TALK MIRROR MAN/Strike Up The Band EMI ○ EMI 5265 EMI ■
- TEDDY LINCOLN PLAY WITH FIRE/You Know You Want To Be Loved Selena ● SD 010 JETSTAR ROUGH TRADE
- THEATRE OF HATE DO YOU BELIEVE IN THE WESTWORLD/Propaganda/Legion Burning Rome ○ BRR 2 ● BRR T2 CBS
- TOM JONES BUT I DO/One Night With You Polydor ○ POSP 410 POLYGRAM
- TRISTON PALMA & NICA SMART Mr. False Preacher/Strange Thing Happening Greensleeves ● GRED 79 SPARTAN
- TRISTON PALMA RAVING JAH THOMAS/Dance In The Arena Midnight Rock ● MR 005 JETSTAR
- VAN HALEN PRETTY WOMAN/Happy Trails Warner Bros ○ K17909 WEA
- VARDIS TO BE WITH YOU/Gary Glitter Part One (Double A) Logo ○ GO 408 RCA
- WAYNE SMITH LIFE IS A MOMENT IN SPACE/Ain't No Me Without You Black Joy ● BH 815 JETSTAR
- WHISPERS IN THE RAW/Small Talkin' Solar ○ (Out Now) K12597 WEA
- WILD SIDE COLD AS ICE/Tell Me Why Sounds From The Crypt ○ WS 001 INDIES
- WILLY JIVE THE MESSAGE IS CLEAR/Schizo Kid Cheapskate ○ CHEAP 38 RCA

# New Albums

TOTAL RELEASES: 65

ARTIST TITLE Label □ Album catalogue number □ Cassette catalogue number Price(s) DISTRIBUTOR

Where two prices are shown, the first is for album, the second cassette

- 10CC 10CC Mercury □ 6359 014 □ 7150 014 1.82 POLYGRAM
- 10CC SHEET MUSIC Mercury □ 6310 508 □ 7109 208 1.82 POLYGRAM
- AMARCORD NINO ROTA FELLINI FILM THEMES Hannibal □ HNBLL 9301 3.14 STAGE ONE
- BARBARA THOMPSON & ROD ARGENT GHOSTS MCA □ MCF 3125 □ MCFC 3125 3.04 CBS
- BEATLES RARE BEATLES Phoenix □ PHX 10111 1.75 LUGTONS
- BERT WEEDON & HIS DANCING GUITARS THE LEGENDARY BERT WEEDON PLAYS IN HIS OWN FANTASTIC STYLE Dansan □ DS 053 2.31 PINNACLE/LUGTONS
- BLACK UHURU TEAR IT UP Island □ ILPS 9696 □ ICT 9696 3.07 EMI
- BUDDY GUY THE DOLLAR DONE FELL JSP □ JSP 1009 3.04 LUGTONS
- CHUCK LAYBURN REMEMBERS Mint □ JUEL23 2.44 SPARTAN/SOLOMON & PERES
- DAMNED THE BEST OF THE DAMNED Big Beat □ (out now) □ DAM 2.25 PINNACLE
- DAMNED THE BEST OF THE DAMNED Big Beat □ (out now) □ DAM 2.25 PINNACLE
- DANSAN ORCHESTRA CARL ALAN TRIBUTE Dansan □ DS 051 2.29 PINNACLE
- DARK CHEMICAL WARFARE Fresh □ FRESHLP 9 2.44 FRESH
- DONNIE IRIS KING COOL MCA □ MCF 3127 □ MCFC 3127 3.04 CBS
- DUDU PUKWANA DUDU PUKWANA SOUND ZILDA Jika □ ZC 1.2.65 ROUGH TRADE
- ELLIE & JACNO TOUT VA SAUTER Celluloid □ ILPS 9688 3.07 EMI
- GARY BROOKER LEAD ME TO THE WATER Mercury □ 6359 098 □ 7150 098 3.05/3.15 POLYGRAM
- GRACE KENNEDY ONE VOICE BBC □ REB 419 □ ZCF 419 3.03 PRT
- GUNTER NORRIS DANCE THROUGH THE YEARS Dansan □ DS 049 2.29 PINNACLE/LUGTONS
- HAIRCUT 100 HAIRCUT 100 Arista-Clip □ HCC 100 □ TCHC 100 3.05 POLYGRAM
- HAL SINGER SWING ON IT JSP □ JSP 1028 3.04 LUGTONS
- HUGO STRASSER 1982 Dansan □ DS 050 2.29 PINNACLE
- JAMES LAST NON STOP DANCING '82 Polydor □ 2372 101 □ 3151 101 3.15 POLYGRAM
- JEAN LUC PONTY MYSTICAL ADVENTURE Atlantic □ K50872 3.20 WEA
- JIMMY ROGERS & LEFT HAND FRANK CHICAGO BLUES JSP □ JSP 1008 3.04 LUGTONS
- JOHNNY MARS WITH MIGHTY MARS JSP □ JSP 1023 3.04 LUGTONS
- JONA LEWIE HEART SKIPS BEAT Stiff □ SEEZ 40 □ ZSEEZ 40 2.43 CBS
- KISS ALIVE Casablanca □ 6640 026 □ 7540 026 3.05/3.15 POLYGRAM
- KISS ALIVE II Casablanca □ 6685 043 □ 7599 059 3.05/3.15 POLYGRAM
- KISS DESTROYER Casablanca □ 6399 064 □ 7199 064 3.05/3.15 POLYGRAM
- KISS DOUBLE PLATINUM Casablanca □ 6641 907 □ 7599 401 4.25/4.35 POLYGRAM
- KISS DRESSED TO KILL Casablanca □ 6399 059 □ 7199 059 3.05/3.15 POLYGRAM
- KISS DYNASTY Casablanca □ 9128 024 □ 7268 017 3.05/3.15 POLYGRAM
- KISS HOTTER THAN HELL Casablanca □ 6399 058 □ 7199 058 3.05/3.15 POLYGRAM
- KISS KISS Casablanca □ 6399 057 □ 7199 057 3.05/3.15 POLYGRAM
- KISS LOVE GUN Casablanca □ 6399 063 □ 7199 063 3.05/3.15 POLYGRAM
- KISS ROCK AND ROLL OVER Casablanca □ 6399 060 □ 7199 060 3.05/3.15 POLYGRAM
- LINVAL THOMPSON LOOK HOW ME SEXY Greensleeves □ GREL 33 2.86 SPARTAN
- LONG RANGER ROSE MARIE Black Joy □ DH 2002 N/A 2.65 ROUGH TRADE
- MATHEMATIQUES MODERNES LES VISITEURS DU SOIR Celluloid □ ILPS 9690 3.07 EMI
- MUSTAPHA TETTEY ADDY MASTER DRUMMER FROM GHANA VOLUME TWO Tangent □ TGS 139 3.04 LUGTONS
- NICK LOWE NICK THE KNIFE F. Beat □ XXLP 14 □ XXC 14 3.20 WEA
- ROBERT WYATT NOTHING CAN STOP US Rough Trade □ ROUGH 35 2.65 ROUGH TRADE
- ROOTS RADICS RADICAL DUB SERIES Solid Groove □ SGL 102 2.45 PINNACLE
- ROY GAINES, BARRY FINNERTY & KEITH JONES GAINELINING Red Lightning □ RL 0035 2.43 INDIES
- SECRET AFFAIR BUSINESS AS USUAL I-Spy □ ISPY 3 □ TCSPY 3 3.05 POLYGRAM
- SHUSHA FROM EAST TO WEST Tangent □ TGSMC 138 3.04 LUGTONS
- THOMPSON TWIST SET Tee □ TELP 23 05 POLYGRAM
- THROBBING GRISTLE BEYOND JAZZ FUNK LIVE AT HEAVEN Rough Tapes □ COPY 009 1.85 ROUGH TRADE
- TIMES POP GOES ART Whamm! □ WHAMM! 01 2.85 ROUGH TRADE
- TOYAN & NICODEMUS DJ CLASH TOYAN VERSUS NICODEMUS Greensleeves □ GREL 32 2.86 SPARTAN
- UNIVERS ZERO CEUX DE D'HORS Recommend □ RR 10 2.70 RECOMMENDED
- VAN MORRISON BEAUTIFUL VISION Mercury □ 6302 122 □ 7144 122 3.05/3.15 POLYGRAM
- VARIOUS MUSIC FROM TONGA, THE FRIENDLY ISLANDS Tangent □ TGMMC 122 3.04 LUGTONS
- VARIOUS BANDERA ROCKABILLES JSP □ JSP 1005 3.04 LUGTONS
- VARIOUS CHICAGO JUMP JSP □ JSP 1004 3.04 LUGTONS
- VARIOUS HOLLYWOOD SINGS, STARS OF THE SILVER SCREEN ASV □ AJA 5011 □ ZCAJA 5011 2.52 PRT
- VARIOUS HYPE YOU INTO SELLING YOUR HEAD JSP □ JSP 1018 3.04 LUGTONS
- VARIOUS ROCKIN' THIS JOINT/TONITE JSP □ JSP 1002 3.04 LUGTONS
- VARIOUS SCOTTISH TRADITION VOLUME 1 Tangent □ TGMMC 109 3.04 LUGTONS
- VARIOUS YOUR SECRET'S SAFE WITH US Statik □ STATLP 7 2.75 STAGE ONE
- VERNON OXFORD A BETTER WAY OF LIFE Mint □ JULEP 24 2.44 SPARTAN/SOLOMON & PERES
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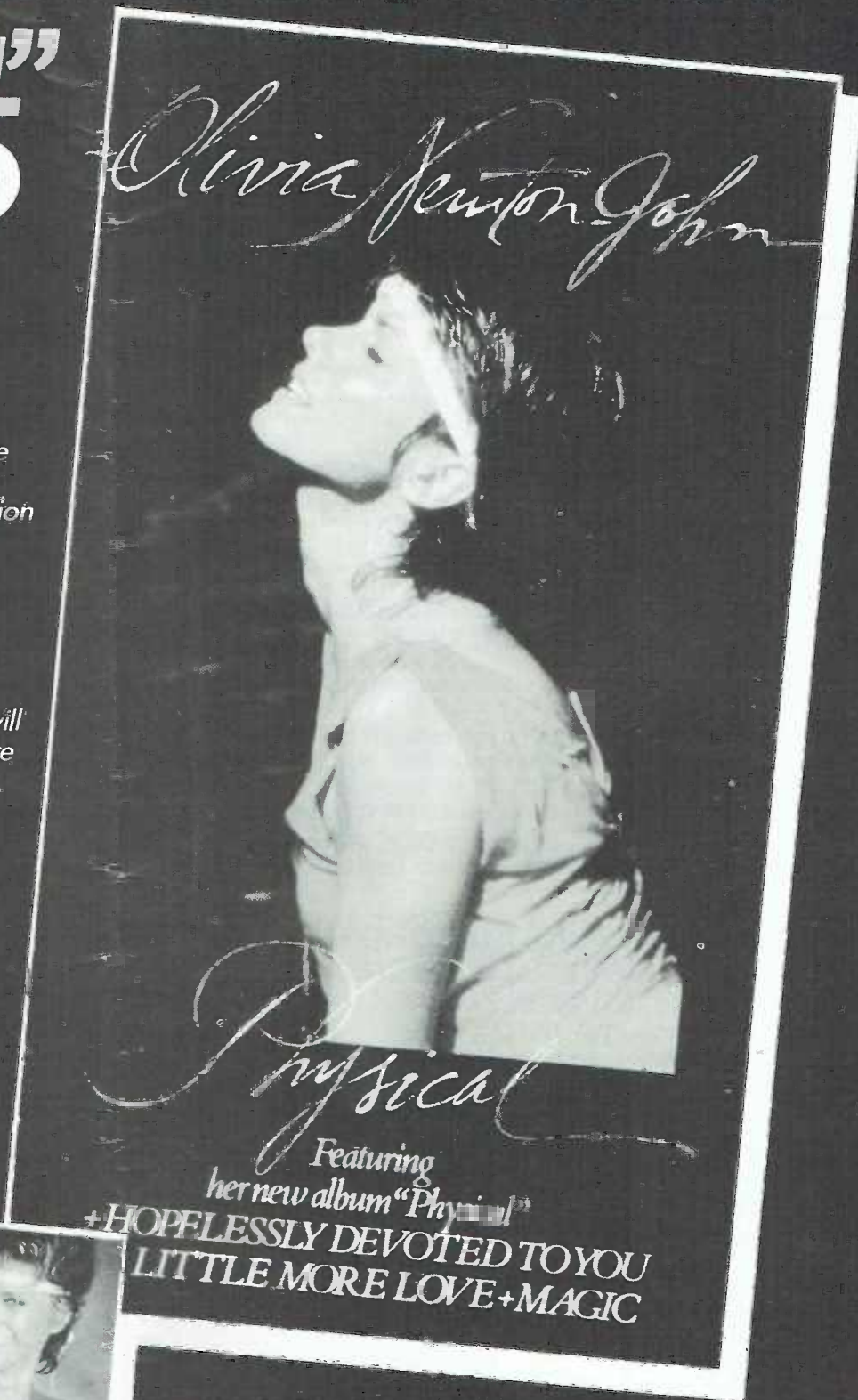
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