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RECORD BUSINESS

INSIDE

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A HAPPY CHRISTMAS TO ALL OUR READERS

December 22, 1980 VOLUME THREE Number 40

60p

Dealers still await Christmas sales rush

WITH A mere three days trading left before Christmas, the desperately needed boom in record sales has failed to fully materialise.

As *Record Business* went to press last week, record retailers and wholesalers around the country were still awaiting a dramatic increase in sales.

The one exception remains John Lennon and Beatles back catalogue. Lennon's current LP and single rocketed up the charts and EMI Records claimed that almost one million units of Lennon and Beatles product had been ordered.

An EMI spokesman said: "Demand has been phenomenal. We've had orders for nearly half a million 'Happy Christmas (War Is Over)'. We are doing our best to meet the orders but there are going to be some shortages."

As for other product, retailers reported that there had been the traditional increase in turnover, but the general feeling was that it was not heavy enough to offset the dismal sales throughout 1980. Many dealers hoped that the last few days before Christmas would see a sudden rush.

Boots record buyer Wilf Price told *Record Business*: "We may be chemists but the terrible record sales is one illness we can't cure. If we sold a record every second between now and Christmas Eve

we wouldn't recover the business we've dropped so far."

The manager at HMV Liverpool Steve Jones commented: "On the whole business has remained static—a few days we were below par, now we're a little above. People are really not spending."

Andy Gray, owner of the Cambridge-based Andy's Records chain, added: "Despite this year of recession and gloom we were up on last year's figure last week. But we're very worried about next year. We miss having a main TV album—there are so many about this year that they cancel each other out. We have sold 2,000 copies of Lennon's *Douglas Fantasy LP* since his death."

On the wholesale side, Wynd-Up boss, Colin Reilly, said: "We've experienced a growth on October and November, but there's no growth on last Christmas. It seems that the Christmas rush on records is later every year."

Wholesaler, Terry Blood, added:



COMPETITION WINNERS in Magnet's sales force contest must have thought/hoped they had won Lorraine (third from left) who is the subject of *Bad Manners* new single. In fact they won a tedious holiday in Hawaii—assisting the presentation was Graham Mabbutt, general manager of Magnet Records. On the left is Gerry Hague with Owen Shotton on the right.

"Our business has been satisfactory bearing in mind the market but a lot of retailers haven't experienced the expected upsurge. It can only be hoped that they get the extra sales in the last few days before Christmas."

One of the few bright spots was Tudor Records in Liverpool, which thanks to heavy local radio advertising and Beate connections has experienced a heavy seasonal sales surge.

Change is in the air for Island and Charisma

INDUSTRY SPECULATION is mounting about the final destination of two of the UK's leading labels whose license agreements will soon be up for grabs.

Charisma Records' deal with Phonogram has been the subject of consistent conjecture for the past four months, while Island Records license agreement with EMI runs out on December 31.

Even at this late stage, sources close to Island reveal, no new license agreement has been finalised. Until a deal is signed, Island will continue to go through EMI, which is currently selling in new albums

from Stevie Winwood and Basement 5.

Meanwhile negotiations continue. Long-running talks have been going on with EMI, while close observers in Soho Square have seen top Island men visiting the CBS headquarters.

Charisma's future deal is even more uncertain with company chairman Tony Stratton-Smith keeping his cards close to his chest after threatening to take the label totally independent earlier this Autumn, although both CBS and RCA have been named as leading contenders for the contract.

Buy Reagan's silence for £1.99 on Stiff

STIFF RECORDS could grab an entry in the *Guinness Book of Records* for its latest album release *The Wit And Wisdom Of Ronald Reagan*.

For the record is completely silent throughout both 12-inch sides, apart from the odd crackle of static. It is thought this is the first time a record company has had the audacity to issue a totally blank album and expect the general public to pay for it.

There are precedents in the silent records stakes. It has long been a practice for juke box operators to offer a 'three minutes silence' single on their selections, and Beserkley Records issued 'Silent Night' by Son Of Pete as part of its Six Pack in 1976 which contained similar material. But there are no known previous blank albums.

The Wit and Wisdom of Ronald Reagan—said to be licensed from Magic Records (motto: If It's a Success it must be Magic)—was originally planned as Stiff's Christmas gift, but a limited edition has been pressed up for retail sale at £1.99.

Stiff is now shipping copies out to America, where it is expecting plenty of novelty demand.

Is Stiff expecting floods of complaint from adoring fans of the President Elect hoping to hear gems of oration from their favourite 'B' movie star?

"Not really," replied Stiff general manager Paul Conroy. "We think it makes a very attractive coffee table item."

The album carries a printed warning on the back cover saying: "You may or may not hear something interesting on this record."

RB Xmas break

DUE TO the industry's general close-down over Christmas and the problems of compiling meaningful charts based on only a partial week's sales, *Record Business* will not be publishing again until the issue of January 12. The office will be closed from December 24-29 and again from January 1-5.



DESMOND DEKKER MANY RIVERS TO CROSS

STIFF'S FIRST HIT OF '81

A MERRY CHRISTMAS TO EVERYONE

ORDER NOW THRU CBS TELESALLES (01-960-2155) OR VIRGIN REPS.



Now Eurodisc and Ariola & Arista rrp

EURODISC HAS joined the list of companies which are no longer providing retailers with recommended prices. With immediate effect, rrp has been dropped for both the Ariola and Arista labels.

The decision regarding Ariola is not unexpected since it brings the label into line with the Chrysalis group which shares sales and distribution with Tandem/PolyGram. However, the move on the Ariola front has trendsetting implications since the label is distributed through PRT which has not yet indicated its intention to abandon rrp.

Ariola/Arista prices were standardised in June, so the end to rrp will have no effect on dealer prices, with two small exceptions. The cassette versions of the *Close Encounters* soundtrack and the Three Degrees *New Dimensions* LP have been increased to £3.34 to bring them into line with existing LP prices.

BVA works towards joint anti-piracy campaign

THE RECENTLY formed British Videogram Association is attempting to set-up a joint committee with film and record industry associations to combat the problems of video piracy.

The decision was taken earlier this month at the first meeting of the newly created BVA council following a report by Laurie Hall, CIC Video director, who chairs the BVA anti-piracy committee.

Hall has already had preliminary meetings with the BPI, the MPEA (Motion Picture Export Association)



THE YOUNG Cotton brothers — otherwise known as rockabilly band Jets — sit on a sofa to sign with EMI Records (UK) via a licensing deal with Lightning Records. First single will be 'Who's That Knocking' (EMI 5134) released January 19th. Present at the signing, which had to fit in with Tony Cotton's (15) schooling, were Charles Webster (the most streamlined version in years) — EMI label manager, Ray Laren, Lightning managing director, Keith Yershon — Lightning a-xi director and John Cavanagh — EMI/Harvest general manager.

and the SFD (Society of Film Distributors). A further round of meetings is now being planned.

BVA chairman, Don MacLean, told RB: "It's early days but things are now beginning to progress. The initial problems appear to be overcome and we feel that everyone can now work together."

Meanwhile, video promotion film makers have formed their own association — the Music Video Producers Association — with the aim of negotiating standard contracts with record companies.

Sky, Showaddywaddy LPs TV boost

EXTRA TV advertising boosts have been lined up for Showaddywaddy's *English Lights* and Sky's Sky 2 double set over the Christmas period.

In a move designed to increase Sky's sales — already running at more than 450,000 copies this year — Ariola has booked a Southern TV package spanning December 26, 28, 29, 30 and January 1-2 with a national equivalent spend of £200,000 and full in-store merchandising support. The album will also be advertised in the national

Stoller exits

TONY STOLLER, director of the AIRC, has announced his resignation from the Association. The move has shaken commercial radio and comes on the heels of reports that Stoller was becoming increasingly frustrated in his dealings with IJR stations.

Stoller, who has held his position with AIRC for just over a year, will be taking over from Chris Yates as managing director of Thames Valley Radio 210 from April 1. Yates has been appointed managing director of Bristol's Radio Avoiside.

Full Songs for Europe list

ENTRIES in this year's televised *Song For Europe* contest have been cut from the usual 12 to a final eight.

Two of the acts taking part — Liquid Gold and Gary Benson — have had recent chart successes in their own right. Benson's song for Europe, written by himself, is 'All Cried Out' (Rare Blue Music/Chrysalis Music) and Liquid Gold will sing 'Don't Panic' (Cellar Music/ATV written by Adrian Bakes).

The other contenders are 'For Only a Day' by Unity (Orchard Music written by Chris Gunning and John Dawson Read), 'Have You Ever Been in Love' by Jem (Paper Music written

MCPS distributes more from smaller turnover

CONTINUING IMPROVEMENT in the distribution of royalties to members was disclosed by MCPS chairman Bob Kingston when he presented his report to the annual meeting of the Music Publishers' Association.

Although collections in 1979-80 dropped by £200,000 to £7.8 million, Kingston revealed that distributions were up by £400,000 to £7.5 million, with members also sharing a £455,000 rebate "in line with our policy of not retaining more profit than we need in order to run the company prudently."

Watts sets up MIME music consulancy

PAUL WATTS, former general manager of EMI Records International Division, has set up his own music consulancy firm, Music International Marketing Enterprises (MIME).

While MIME's activities will cover most areas of the industry, Watts intends to specialise in handling international business on behalf of master owners and publishers.

"A worldwide deal with one company can have potential markets unexploited," says Watts. "Placing rights territory by territory with committed and interested companies can provide the means to maximise income. I hope to provide a service to repertoire owners who might otherwise back off this approach through lack of time or resources."

Watts plans to extend his involvement beyond the actual deal to include supply of manufacturing part and promotion material and co-ordination of promotion and touring possibilities.

In the UK, Watts is assisting an indie label seeking a p&d deal and working with other independent operators on marketing, production and compilation projects.

MIME is located at the Marcus Music studio complex at 53 Kensington Gradsen Square, Lonon W2 (229 3221/221 2225).

by Andy Hill, Peter Sinfield and John Dante), 'Making My Mind Up' by Bucks Fizz (Steve and Nickleodeon written by Andy Hill and John Darter), 'Not Without Your Ticket (Don't Go)' by Headache (Willow Tree Music written by Louis Jarden), 'Where Are You Now' by Lerzley Carling (EFDs Publishers/Chappell Lynsey Moore) and 'Wish' by Beyond (Goliath/ERM International written by Don Gould and Steve Elson).

The contest, which takes place on March 11 at the BBC, will decide who represents Britain in the Eurovision Song Contest on 3rd April in Dublin.

Kingston also mentioned improvements in efficiency resulting from the introduction of a new computer system. This has helped to weed out dormant members — MCPS membership is just under 5000 compared with nearly 11000 in 1978 — and will help produce a more manageable title index. At present the manual index covers 1.5 million titles, but computer analysis has shown that during the year to June 80,000 were used of which 9300 accounted for 56 percent of use.

Kingston also reported that by June the MCPS will have moved its whole operation from four buildings in Streatham to one building. A 15-year lease has been taken on a five storey building at 41 Streatham High Road, which MCPS will occupy the top three floors.

Another item in Kingston's report showed that the MCPS has invested £2 million in gilt-edged securities to help project the benefits of high interest rates into future years.

Cyril Simons (Leeds) and Jim Doyle (Rocket) were voted to fill popular publishers vacancies on the council, while Alan Woolgar (Schor) was elected to the council on behalf of standard publishers.

Wallace, fake tape man in appeal bid

YORKSHIRE WHOLESALER Ian Cameron Wallace, who was fined £10,000 by a High Court judge for contempt of court during a counterfeit tapes case on November 28, has not appealed against the order within the 14 days he was granted.

This means his stay of execution on paying the fine no longer operates and now has to be paid by December 29 or Wallace may face being brought back to court and the possibility of being jailed.

However, Wallace has applied for leave to appeal to the Court of Appeal against a costs order made against him at the November 28 hearing.



PRODUCTION CHIEF Tommy Sanderson (far right) was not forgotten at the recent Dansan Records dinner-dance when managing director David Marcus (second right) made presentations to celebrities in the ballroom dancing world. Sanderson's contribution to the label's growth was recognised by the presentation of a Waterford crystal decanter and seen receiving it from Rita Marcus is Sanderson's wife Lily.

MULLINGS Greatest Bits

IN A year when the British industry had to contend with change on an unprecedented scale, with jobs being lost from the highest level downwards, nothing was sadder than the final demise of Decca, absorbed as PolyGram marched relentlessly towards world domination. But out of the gloom which descended on the Albert Embankment came one of the best tidbits to find its way into the *Mullings* column. Back in February, copies of the first and only Meloto product release began to circulate. Meloto, described as 'the next great British record company' was a little-known Decca subsidiary being used as a holding company during the tidying up process. Its contents included an album entitled *The World of Redundancy* with such tracks as 'Wide Eyed And Jobless', 'I Love My Job' and 'Decca Cards'. Also featured was an article on Inertia Marketing, whereby chart placings are assured by the issue of so many records that clerical errors will inevitably do the tick – er sorry, track. A brave final gesture which ought never to have been necessary . . .

IN THE year of change, the ball started rolling in February when a forthcoming personal statement from WEA's manufacturing and distribution chief **Tony Muxlow** was predicted, unknowingly at the time paving the way for a general dissolution of the board of directors by the end of the year . . . the departure of **John Fruin** provoked a rash of speculation regarding his successor the likes of which the industry has never previously experienced. In the event, none of the candidates were given the job, although the October betting on **Freddie Haayen**, ex-Polydor UK md, at least connected him with the right company – he left his post with Polydor US and joined WEA International, the job unspecified . . . departing EMI top brass **Leslie Hill** and **Ramon Lopez** were jointly saluted at an April farewell party by "the rest of us who are being left behind". Not all of them were. In March PolyGram chief executive **David Fine** told *Billboard*: "There's nothing wrong with the British music industry that good management can't cure" which later begat Roman Lopez and in turn begat his ex-EMI colleagues **Clive Swann**, **Brian Shepherd** and **John Preston** . . . some prankster managed to spoil **Bill Townsend's** farewell party by ringing with a hoax message that a bomb had been planted in Decca House . . . the man who expected the RCA job was left at the altar. Having been wooed by Lord Grade to run the proposed joint PRT-RCA company in the least confidential negotiations ever conducted in the UK industry, **Michael Levy** remained the magnate of Magnet and some £1 million-plus worse off than he expected . . .

THE FUTURE of EMI Records within the Thorn set-up continued to exercise the imagination of the industry and in May, **Neil Portnow** head of 20th Century Records was reported in *Variety* as saying that his company's takeover of EMI's entertainment interests "has not happened yet" . . . had that approach been encouraged, then **David Geffen** would have been part of it – instead he persuaded WCI to bankroll him for a second time and started Geffen Records as predicted by signifier **John Lennon**, **Elton John** – and later **Peter Gabriel** . . . meanwhile back at the Square, **Bhaskar Menon** arrived in London in June reportedly to negotiate a new contract with Thorn, a deal duly concluded in October as rumours regarding further executive changes at EMI continued to do the rounds . . . it was a year of change at Rocket, too, with ex-Motown supremo **Barney Ales** getting one from **John Reid** in June and in November firing off one of his own with a two million-dollar writ attached to it . . .

PRODUCER **Ben Findon** began and ended the year in magnificent style, by taking over production of the **Nolans** and seeing their English success further developed by a rare unique single on the Japanese domestic chart with 'Dancing Sister' in December, crowning the earlier achievement of a winner on the Japanese international chart for the **Dooleys** with 'Body Language' . . . in May the takeover of **Harlequin** by **Our Price**, first produced in March, was confirmed . . . an unidentified salesman scored an 'A' for effort in May by offering a Birmingham non-chart dealer full rrrp on a certain single so that he could provide emergency supplies for a chart shop down the road . . . in March Pye changed its name to Precision Records and Tapes, a name originally chosen by **Walter Woyda's** wife Betty when the company went into the tape business a decade earlier . . . **Chris Wright**, smarting after the brusque treatment handed out when he tried to express his thanks at a February awards dinner was talking of the need for official BPI sponsored awards. By November, as the chairman-elect of the BPI, he was in a position to do something about it . . . in May, the *Daily Mail's* pop writer **Simon Kinnersley** was slagging off **Eric Clapton** as "old fashioned, irrelevant and utterly dull", a diatribe which continued throughout the year with **Barry Manilow**, **Paul Simon** and **Rod Stewart** among his victims, plus the cancelling of a Rolling Stones party after he disclosed the venue, until he was de-bagged in December at Stewart's after-show party at the Embassy (our New Year resolution is not to mention SK again until he writes something nice about pop singers) . . . in an austere year, Polydor did **Andrew Lloyd Webber** and **Marti Webb** proud in February by hiring the Royalty Theatre to preview her *Tell Me On A Sunday* album, **Mark McCormack** also did **Barry Mason** proud with the feeding of the 600 at the Talk Of The Town for a first listen to his *American Heroes* would-be musical . . . and to promote their *A Turn Of A Friendly Card* album, **Alan Parsons** and **Eric Woolfson** did the media proud by splashing out the Dom Perignon and Chateau Lafitte during three gourmet evenings at swanky Keats restaurant, where guests were also gifted with Sony Stowaway cassette recorders . . . in June *New Music News* was claiming a 90,000 circulation and guaranteed survival for one year – in August publisher **Felix Dennis** closed it down . . . a November tip that **Richard Robinson** was in line for the EMI UK regional directorship was confirmed a month later . . . also in November, **Stiff** cheekily announced a Polydor benefit concert starring latest signing **John Otway**, with **Tony Morris** equally cheekily stating he would be delighted to accept the cheque to offset Otway's unrecouped advances . . .

In the words of
**ENGLEBERT
HUMPERDINCK**
'It's not easy to live together'



**ON MIKE YARWOOD'S
XMAS BBC-TV SHOW**

Debut single on Epic
'It's not easy to live together'
EPC 9353

Ins & Outs

AL CLARK, Virgin's director of publicity since the formation of the company, has been appointed a director of Virgin Records and in January takes up an additional post as deputy managing director of Virgin Books.

Clark continues to be press representative for various Virgin groups and will still supervise the company's press office, which is joined this week by **Sian Davies** who replaces **Nicky Huford**.

TON WEBSTER, chief buyer for Virgin Retail, is joining the Virgin subsidiary **Caroline Exports** at the beginning of January as sales manager.

LONDON'S DO IT label has moved to PO Box 403, London NW1 5JF. Tel: (01) 486 3602.

RAY STOCK Independent Promotion has moved offices, and can now be contacted at: Mustard Promotions, 213 Golden Square, London W1.

PHIL STRAIGHT has re-joined **WEA Records** as international manager. He will be responsible for promoting **WEA's** signed acts with the appropriate licenses abroad. For the last two years, Straight has been running Park Lane Records for Brian Lane.



PETERS AND LEE say goodbye at Luton's Ceasars Palace. RCA made a presentation of their last record together, *The Farewell Album* on **Celebrity Records**. Pictured with the departing duo are **Dave Howman** - **Celebrity Records**, **Chris Harding** - producer, **Gavin Dare** - **Celebrity Records**, **Lee Simmons** - RCA, **Tommy Loftus** - Radio-2 promotions (RCA).



JERMAINE JACKSON, surrounded by several of Motown's gold, silver and platinum albums and singles earned over the last 20 years, was attending a champagne celebration to mark Motown's 20th anniversary - and it's best ever year in the UK. Motown have sold 3 million singles and approximately 1½ million albums in 1980.

RM Christmas sales 50% up on last year

INDUSTRY RACK-JOBBERS Record Merchandisers claim that they are achieving record breaking sales in the run-up to Christmas.

Record Merchandisers' gross sales for the week ending December 5 reached an all-time high of £1.9 million - an increase of over 50 per cent on the company's previous best ever week.

The company claims that the increased turnover is partly due to the new order and processing systems, installed recently at its Hayes warehouse at a cost of £250,000.

Senior account executive, **Mike**

Wreford, commented: "In a generally depressed market we decided we must help our customers to maximise their business. We therefore placed larger than usual advance orders to avoid a seasonal stock panic and our completion rates have stayed around 90 per cent."

Wreford added: "This strategy, coupled with a consistently fast turn-around on orders, has given our customers a high degree of confidence in our ability to fulfil their needs. We're looking forward to a record breaking December."

distribution with **Pinnacle Records**, although pressing arrangements will remain with **PRT**.

The current **Flabbers** single 'Buzze Going Round' (RED 007) has been switched under the new distribution agreement.

Deals

JOHN COOPER and **Mike Ashwell** are partners in **Waterloo Records**, a production company based at 155 Upper Street, London N1 (354 2724). Motown was formerly with **EMI**, **Copper** and **Arista**, and **Ashwell** is founder of the **Non Stop Records** export firm, and has been associated with the **Celebrity MOR** label. First releases are planned for February.

RED SHADOW Records has renegotiated its pressing and distribution deal **PRT**. The company has now signed for

PREVIOUSLY UNRELEASED **Jim Hendrix** live material has been packaged for an album entitled *Woke Up This Morning and Found Myself Dead* (RL 0015) on the specialist blues **Red Lightnin** label.

Retailing at £4.25 the LP was put together by **Red Lightnin** chief **Pete Shterzer** from tapes recorded at **New York's Scene Club** in 1968. **Sidemens** include **Buddy Miles**, **Johnny Winter** and **Jim Morrison**. **Shterzer** is emphasising there are no legal complications surrounding the album.

The label also has a ten-inch LP by former Ike Turner sideman **Clayton Love** on release this month titled *Come On Home Blues* (RL 0029) retailing at £3.50.

THE DERAM label has picked up rights to the **Jane Kenaway** and **Strange Behaviour's** single 'I.O.U.', previously available from **Pinnacle**. It can now be ordered from **PolyGram** and carries the catalogue number **DM 436**.

Letters

THE MTA always receives an excellent entry for our record awards although last year, even though I wrote to every record company, several failed to make entries because they had inadvertently overlooked the closing date.

I am writing to likely companies with advanced information of the categories available but if you could mention in RB the fact that the entries for the **MTA Record Awards 1980** are now being accepted although I would stress that recordings entered should have been published (though not necessarily recorded in the UK) between **January and December 1980**. I would be very much obliged. Any record manufacturer who wishes to submit entries or requires further information should communicate with me at the **Associations office**.

ARTHUR F. SPENCER-BOLLAND, Secretary General, MTA, 5 Denmark Street, WC2.

Dudley man in bootleg case

MR RONALD FELLOWS, of Maitland Road, Russell Hall Estate, Dudley, was ordered by a High Court judge in London on Wednesday not to make, sell or offer any records of the late **Elvis Presley** in infringement of the copyright laws.

Mr Fellows, who was not present and not represented, was also ordered by Mr Justice Fox to hand over any **Elvis Presley** records in his possession or control which infringed the rights of the copyright holders, and pay £360, the cost of making inquiries.

The judge made the orders on the application of record manufacturers, **RCA Corporation Ltd**, and their subsidiary, **RCA Ltd**, who were also granted an inquiry as to damages.

Mr John Baldwin, for the companies, told the judge that Mr Fellows had been "bootlegging" or dealing in "bootleg" records.

RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG

01-636 9311, Telex No: 262 554

EDITOR/MANAGING DIRECTOR **Brian Mulligan**

DEPUTY EDITOR (News) **John Hayward**

EDITORIAL **David Redshaw** (Production/Reviews):

Tim Smith (Retailing); **Frank Granville Barker** (Classical);

Sarah Lewis.

RESEARCH **Dalydd Rees** (Director); **Barry Lazell**; **Patricia Thomas**; **Alan Jones**; **Ian Shepherd**.

ADVERTISING **Howard Rosen** (Manager); **Roger Kent** (Sales

Executive); **Jane Redman** (Classified); **Jacqui Harvey** (Production).

COMMERCIAL/CIRCULATION **Richard Tan** (Manager); **Doreen See** (Accountant).

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feel like
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for 3 full weeks of
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on  records & cassettes

How are dealers coping without an RRP system?

SINCE POLYDOR took the decision to drop its recommended retail price, many companies have followed suit. This year saw only Pye and K-tel maintaining rrp - what do the dealers think of the new system?

NEW H Smith told *Record Business* that there were no problems at all, as did Billers of Newcastle, who found it easy enough to decide a fair price. Fred Moore of Luton commented that without rrp, the dealer had to be more aware of prices. He finds he goes to see wholesalers and importers for his stock more often now. The London outlet of HMV found the change a great benefit because now staff can set their

own prices, therefore simplifying the range of prices. HMV considers rrp to be an outmoded concept.

Harry Tipple, newly appointed chairman of the GRRD, commented: "Personally I have no problems coping without rrp, and I have had no feedback from other record dealers complaining about the abolition of rrp."

However, there was one dissenting voice from Recordsville, in Victoria. The staff's opinion is that the abolition of rrp makes things difficult if you are running a mail order service. They now work on the assumption that everything has a 30 per cent margin, then discount accordingly.



THE WOBBLESOX band turn record pluggers through necessity (no money) to promote their Christmas single 'Get Your Socks Off' on Freewave Records. Liverpool's HMV shop (above) took a chance on ten copies, and the girls met some new fans.

Poor catalogue supply means that Christmas may be a total disaster

THE OVERRIDING problem this Christmas is bound to be supply.

Already with six weeks to go several majors, EMI and Polygram, are severely out of stock of many major items. True, they are ensuring that their chart material is in stock, but their back catalogue is in total disaster. In spite of the EMI spokesman's bland reassurances to the media, every dealer knows that their completion rate is the worst ever. At one point, two weeks ago, there was hardly a Beatles or Pink Floyd to be had. *Dark Side Of The Moon* has been unavailable for three weeks now, and that is their best selling album. What does this mean for the Christmas rush? Total disaster probably.

There seems little point in doing Christmas orders with these companies. My Phonogram order of 13 packages comprised two full pages of extends, and

ten 'failed' items as well. I dread to think what the EMI order will reveal - maybe two full boxes of records and one box full of blank delivery notes. Post-Christmas stocking is going to be a joke too. There is no way at this stage that EMI can cope with the demand. I remember three years ago when EMI was in a similar position - every Monday during January was spent re-ordering out of stocks - there was nothing worth ordering in stock.

By contrast it really is pleasurable receiving a CBS or WEA delivery where hardly anything is unavailable. It seems that CBS' investment in new plant has paid off and will certainly do so at Christmas. If a browsing once-a-year record buyer with his token can't find the Pink Floyd album he's after, then he'll probably buy a Meat Loaf because that'll be on show. If market share was

worked out on actual total sales rather than chart positions, then CBS would be well ahead of EMI, at least in my estimation.

The biggest headache for any dealer has to be customer orders. And when these are coupled to a bad stock position, then the service element is bound to suffer. Once again, the independent dealer is hit hardest. Those of us who try to obtain irregular items for special requests, instead of just relying on chart sellers and fast moving albums, are bound to get a lot of aggravation when

don't sell them all at once, know very well that they can still sell long after the 7-inch has been forgotten. Certain artists, like Blondie or Gary Numan, sell extremely well on import 12-inch when the English version has been deleted. It's no use the English companies complaining about imports if they won't supply a demand that certainly exists. Because the 12-inch has always been thought of as a promotional tool, the 'marketing' men don't seem to have realised yet that a specific 12-ins market has developed while their heads have been in the sand. A further point is that the production of a hit 12-inch has never yet satisfied the total demand for it. Apart from RCA and PRT, which seem to have unlimited runs, we can never get enough of a hit 12-inch - even including our chart shop. And it is generally true that a hit 7-inch with an equivalent 12-inch will create a demand for the latter that is never met.

But as long as the industry goes on putting more emphasis on certain aspects such as home taping, rather than tackling the basic problems of capacity and supply, there is little chance of it pulling itself out of any depression.

SIMON GEE

Retail Business

officially 'available' items are out of stock for 3-4 weeks. By their very nature these slow catalogue items are the last to be pressed when there is a lack of capacity, and the amount of bad blood that can arise when a customer is unsatisfied has often to be seen to be believed. Industry mandarins and production managers should just try having to tell a customer who's been waiting a month that nothing can be done, and that we are totally at the mercy of the companies. I now tell irate customers to write and complain direct to the company concerned - I don't see why we should take the blame for other people's incompetence.

The question of supply throws up the old question of the 12-inch limited edition single. The idea still pervades large areas of the business that a 12-inch single has a life of only a couple of weeks. Leaving aside those that are used solely to manipulate the charts, the general life of a 12-inch can be anything up to 18 months. Those of us who manage to get adequate supplies, and



SURROUNDED BY flashing peace signs from fans, MCA metal stalwarts Budgie turned up at Birmingham New Street's HMV store last week to sign copies of the latest album *Power Supply*. Fans at the band's Birmingham Odeon gig had been given £1 vouchers towards the cost of the album.

Wholesale & Import Round-up

A WIDE range of offers this week. Starting with the importers, Swift Records of Sussex has a Dutch album on the Black Cat label featuring Otis Spann and Wuddy Waters, for a dealer price of £2.75. Sweden is the source of a Marty Wilde import called *The Wild Cat Rocker*, which dates from the 50s and is available in the 80s for £3.50. The Eller Brothers have 'Going to Georgia' released this week (dealer price £2.56). The brothers were recently featured on BBC2's *World About Us*.

Record Corner has a USA Devo single, 'Snowball' (65p) and a six track live EP of unreleased material from 999 at £2.50.

Christmas discounts from Stage One are available on orders of 1000 or more cut outs (overstocks). Lightning are giving buyers another chance to purch-

ase the *Elvis Presley Anniversary Box* for £24.00. Additional special offers from Lightning are Rod Stewart's *Foolish Behaviour*, - £2.65, Stevie Wonder's *Hotter Than July* - £2.83, Motorhead, *Ace of Spades* - £2.65. All TV product scheduled for December is currently in stock.

Wholesale company Lugton's offer *Abba's Super Trouper* at £2.98, Paul Daniels *The Magic Circle* (Technical Records) at £2.43, the Black Sabbath back catalogue and the new single from the *Hitch Hiker's Guide to the Galaxy* (rel. Jan 5th) for 70p.

The popular Barry Manilow has a picture disc double album available from Warrens of London for only £3.50. Other special Warren's offers are: the Clash 10-inch import for £1.90 and the Police badge for £6.00.



Now for the Good News!

Conifer – taking Korans to Mecca

WITH THE West so dependent on Arab oil imports, it's encouraging to hear of Arab demands for British exports – especially when they happen to be cassette box sets of *The Koran*. SARAH LEWIS reports.

TAKING 'COALS to Newcastle' can be a highly profitable business as Conifer Records of West Drayton recently found out. Last month the company completed a £101,000 deal with the United Arab Emirates to supply a version of the Islamic holy Koran. Conifer Records has been in existence since 1977, specialising in importing Arabic albums for tourists and immigrants. Three successful years later, Conifer leads in the import of Arabic, European and historical folklore to Britain.

The latest Arabian contract is an order from Sheikh Sultan bin Muhammad al-Qasim for cassette recordings of the Islamic holy book, the Koran. The project had to overcome one basic hurdle – because Islam dictates that the Koran may only be read, or heard, in

Arabic this new recording has recitations of sections in Arabic, followed by a general translation of the meaning in English.

This painstaking method was devised to be an important aid to English-speaking followers of Islam who have difficulty with the Arabic language.

The initial order was for 2,000 sets, each set containing 54 cassettes produced by James Yorke Ltd in nine book-shaped green and gold containers, and a copy of the book *The Meaning Of The Glorious Koran*, published by Allen and Unwin.

The project took almost three years to

complete because Conifer maintained a close scrutiny of the text by religious authorities and supervised the recording sessions which were held in Athens and London. The final editing of the tapes was done in Sharjah.

"Starring" in the 54 cassettes are Sheikh Abdul Bari Muhammad, an Arabian reciter, who spoke the Arabic text, and Gai Eaton, who reads the English meanings supervised by Arab scholar Denys Johnson-Davis.

John Deacon, a former sales director of EMI Greece, who now heads Conifer Records, said: "When dealing with the holy book at the centre of the Islamic faith, you need careful preparation and attention to details in scripting, recording, editing and production."

Deacon hopes that the success of the initial publication which is being used for official presentations in the United States Emirates, will lead to further orders. It is possible that the recording will eventually be allowed to be distributed on a commercial basis to the many pilgrims who visit the holy city of Mecca.

Production of the sets involved only the independent British companies outside the major record company framework, and should provide a considerable financial reward for Conifer Records.



TOP QUALITY packaging was used to contain 54 cassettes and an accompanying book on the meaning of the Koran.

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and potential customers a
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Happy New Year.

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Telephone: 01-493 9703**

IMAGINE THE scene — young innocent manager of first-time recording artists finds himself at the point of being offered a deal by an experienced business affairs manager. He's offered a 10 percent royalty. It seems fair enough and he accepts — but a year and a couple of hit singles later the manager and the band find they are no better off than when they started.

Why? The record company has picked up its option on an album, but the manager has missed spotting that the recording costs are recoupable against royalties. The income from a brace of hit singles has disappeared and the artist is left waiting for album royalties to be paid.

It is not an unknown occurrence in an industry where managers learn by experience, but have no way of first being educated into a professional way of conducting themselves in a business

Has the time come for a pop managers' training school?

TOO OFTEN, managers of acts learn their lessons about the music industry the hard way. David Walker of Handle Management looks after such bands as Barclay James Harvest, Sweet and Rocky Sharpe and has seen many rip-offs. He discusses with BRIAN MULLIGAN the ways in which he thinks new managers could come into the job better prepared.

cess. Chinn and his partner Mike Chapman wrote and produced the hits. Walker looked after the band's business interests.

Areas which need to be covered, he thinks, would include the workings of a record company, explanations of contractual obligations with a reference to the need for delivery dates to be adhered to, details of the way a contract is structured to take account of recording and promotion costs, the differing periods of payment. There might also be a case, he argues, for a BPI-approved lawyer to be available for consultation by managers seeking advice on the finer points of a contract.

"If the BPI became involved in something on these lines they would do all of us, companies, managers and artists, a great favour," says Walker. "For the health of the record business generally it is of prime importance that artists and record companies are at one with each other. The common denominator has to be the managers, but there is no association with which the record companies can deal in matters of joint interest, just as there are no guidelines laid down which would help anybody judge whether a manager is competent or not."

He regards as a matter of common interest the current discussions going on between record companies and music publishers over the continuing abolition of resale price maintenance. He's prepared to abide by the suggested figure of 130 percent of dealer price as a basis for payment of mechanical royalty calculation, but is concerned that there may be others seeking to negotiate individual deals. "This will mean that the strong

will prosper and the weak will suffer," he argues. "The big-selling artists will be able to demand more, say 145 percent, and if the purpose of the new agreement is to try to stabilise retail prices, then the whole purpose of what the companies are trying to achieve will be defeated." That's not to say that he doesn't support the principle of free collective bargaining on artists' royalties, but streamlining and profit-sharing should be the new order of the day. "The first 25-30,000 copies always involve high marketing costs, but after the record has taken off, it has its own legs and becomes self-motivating. Then it is a case of supply. Once initial costs have been recovered, then we should all share in the profits.

While an improvement in relationships between record company, management and artists is highest on his list of priorities, Walker also sees a need for a new look to be taken at the way contracts are struck between publishers and artist-writers.

There should, he considers, be a clear explanation that 50-50 deals are not necessarily the only way in which a writer can form a joint publishing company. "If a publisher is giving demo time in a studio and undertakes to get covers, then 50-50 is fair, but that is different from just being responsible for royalty collection. Percentages paid should relate to the amount of work being done. Publishers can be persuaded to do those kinds of deals, but usually only if someone with knowledge and experience goes in an negotiates them."

Now, three years on Handle Management is a secure and flourishing operation, with Walker operating with the benefit of his wide experience in the business. "I was lucky," he says, "to learn from Nicky Chinn, a real professional. If I'd not been fortunate in that respect, then all I would have had to rely on would have been my own common-sense. Today, if an artist is to be properly advised he needs more than that."

"There's no doubt that the artist's first experience with the business is a frightening one. It is how he copes with that which sets him up for the rest of his recording life."



HANDLE MANAGEMENT'S David Williams (right) with client, producer Pip Williams

where fortunes can be made and lost on the spin of a turntable.

While the possibility of a school of business management for talent handlers is possibly wishful thinking, it is there not a need for some effort to be made to make the would-be manager aware of his responsibilities and the pitfalls of ignorance?

One seasoned management veteran who thinks the time has come for talent managers to be at least aware of the basic requirements of their job is David Walker, man at the top of Handle Management. Walker and Handle look after the interests of the likes of Barclay James Harvest, Rocky Sharpe, Sweet, Kandi, producers Pip Williams and Mike Vernon, and also run an agency which numbers Kate Bush, Elvis Costello, Nick Lowe and Dave Edmunds among its clients. Walker, an alert, intense character, has carved for himself a solid reputation as a man who can be relied upon to deliver the best possible deal on behalf of whomever he represents. In this he counts himself lucky to have served an apprenticeship under the astute tutelage of Nicky Chinn with whom he became involved in the halcyon days of Sweet's international suc-

On the matter of the basic recording contract and the matter of recoupable costs, Walker says: "You could say this was the outcome of fair negotiation. But is it? I would say that the majority of artists and managers seeking deals don't know about this, and apart from those who are music experts, neither do most lawyers. The result could be that the artist becomes dissatisfied, the company is a monster, and the competition moves in and buys an act of proven success. But the new loyalty is based on money and not on mutual trust which, I would like to think, is where it all started out."

What is to be done about it? Concerned at what he regards as general sloppiness and lack of professionalism in all areas of the business, Walker reckons that the BPI could do much to improve matters. If training courses cannot be organised, then a simple booklet could be produced which could be used as a primer for talent and management coming into the business for the first time. "It would," he suggests, "be a valuable demonstration of good faith on the part of the record company if an explanatory booklet was given to the artists and management once contractual negotiations commenced."

TV GUIDE

Fortcoming TV-advertised albums. All prices dealer prices except K-tel (mp)

NATIONAL: All Regions
INSPIRATIONS Elvis Presley
 (Now 1 week) £49.5 (49.5 49) K-tel NE 1077 (CE 2077)
GOLD EFFECT SERIES Various
 (Now 1 week) £16.99 (7.29) Ronco EG54 5001-8
PEACE IN THE VALLEY Various
 (Now 1 week) £89.5 (49.5 49) Ronco (4CR) 2043
LEGENDARY BIG BANDS Various
 (Now 1 week) £69.7 (99) Ronco (4CR) 2047
CLASSICAL GOLD VOL 1 & 2
 (Now 1 week) £9.97 (9.29) Ronco (4CR) 2020 2032
SINGS 20 101 HITS Brotherhood of Man
 (Now 1 week) £12.99 (9.99) Ronco (4CR) 2008
LITTLE MISS DYNAMITE Brenda Lee
 (Now 1 week) £2.99 (1.49) Warner WW14 5088
20 GOLDEN GREATS Ron Daud
 (Now 1 week) £69.7 (99) Warner WW14 5088
EVERYTHING IS BEAUTIFUL Dana
 (Now 1 week) £25.7 (24.5) Warner WW 11 5099

ATV
GREATEST HITS Dr Hook
 (Now 1 week) £3.26 (2.26) Capitol (TC) ST 26037
NIGHT LIFE Various
 (Now 1 week) £49.5 (49.5) K-tel NE 1107 (CE 2107)

ANGLA
BEST OF BOWIE David Bowie
 (Now 3 weeks) £49.5 (49.5 49) K-tel NE 1111 (CE 2111)

GRANADA
BEST OF BOWIE David Bowie
 (Now 3 weeks) £49.5 (49.5 49) K-tel NE 1111 (CE 2111)
GREATEST HITS Dr Hook
 (Now 1 week) £3.26 (2.26) Capitol (TC) ST 26037

ITV
NIGHT LIFE Various
 (Now 1 week) £49.5 (49.5 49) K-tel NE 1107 (CE 2107)

LONDON
NIGHT LIFE Various
 (Now 1 week) £49.5 (49.5 49) K-tel NE 1107 (CE 2107)

SOUTHERN
NIGHT LIFE Various
 (Now 1 week) £49.5 (49.5 49) K-tel NE 1107 (CE 2107)

TRIDENT
BEST OF BOWIE David Bowie
 (Now 3 weeks) £49.5 (49.5 49) K-tel NE 1111 (CE 2111)
GREATEST HITS Dr Hook
 (Now 1 week) £3.26 (2.26) Capitol (TC) ST 26037

THE SINGLES CHART

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World.

The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shows report weekly sales, average reporting time being Thursday noon.

- **Bullet** Strong upward movement on sales and/or airplay
 - **New Entry**
 - **Platinum Disc** 1/2 million sales (BPI certified)
 - **Gold Disc** 1/2 million sales (BPI certified)
 - **Silver Disc** 1/2 million sales (BPI certified)
 - **Sales or Airplay Index less than 0.5**
- All indices are rounded to nearest whole number.
D **Distributor Code details**; see New Singles Page
() **Brackets as part of a catalogue number** indicates 12-inch availability; eg. CAB(L) 503 indicates CAB L 503 = 7-inch single
CAB L 503 = 12-inch single

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat No	D	Grade Use
★ 1	5	8	100 78 (JUST LIKE) STARTING OVER JOHN LENNON	GEFFEN K79 186		W
2	2	6	76 52 NO ONE QUITE LIKE GRANDMA ST. WINIFRED'S SCHOOL CHOIR	● MFP FP 900		E
3	1	4	74 96 STOP THE CAVALRY JONA LEWIE	● STIFF BUY 104		C
★ 4	8	3	50 73 DE DO DO DO, DE DA DA DA POLICE	○ A&M AMS 7578		C
5	3	7	49 83 SUPER TROUPER ABBA	● EPIC EPC 9089		C
6	4	5	38 71 EMBARRASSMENT MADNESS	○ STIFF BUY 102		C
★ 7	13	4	36 53 ANT MUSIC ADAM & THE ANTS	CBS 9352		F
8	6	3	33 70 BANANA REPUBLIC BOOMTOWN RATS	○ ENSIGN BONGO 1		F
9	9	5	31 67 RUNAWAY BOYS STRAY CATS	○ ARISTA SCAT 1		F
★ 10	25	4	29 31 HAPPY XMAS (WAR IS OVER) JOHN & YOKO & HARLEM COMMUNITY CHOIR	○ APPLE R5970		F
11	7	7	29 45 TO CUT A LONG STORY SHORT SPANDAU BALLET	○ REFORMATION CHS (12)2473		F
★ 12	17	3	24 71 LIES STATUS QUO	VERTIGO QUO 4		F
13	14	8	23 58 LADY KENNY ROGERS	UNITED ARTISTS UP 635 E		F
14	15	4	21 67 FLASH QUEEN	EMI 5126		E
15	11	6	21 73 DO YOU FEEL MY LOVE? EDDY GRANT	ICE/ENIGN ENY 45(12)		F
16	10	8	21 66 THE TIDE IS HIGH BLONDIE	● CHRYSALIS CHS 2465		F
★ 17	19	6	19 73 LOVE ON THE ROCKS NEIL DIAMOND	CAPITOL CL 16 173		E
18	12	8	16 38 CELEBRATION KOOL & THE GANG	DE-LITE KOOL 10(12)		F
★ 19	29	4	15 60 OVER THE RAINBOW - YOU BELONG TO ME MATCHBOX	MAGNET MAG 192		A
★ 20	40	4	15 66 RABBIT CHAS & DAVE	ROCKNEY 9		P
★ 21	77	2	13 30 THIS WRECKAGE GARY NUMAN	BEGGARS BANQUET BEG 50		W
22	22	4	13 69 DECEMBER WILL BE MAGIC AGNATE KATE BUSH	EMI 5121		E
23	20	5	13 24 ROCK AND ROLL AIN'T NOISE POLLUTION AC DC	ATLANTIC K11630		W
24	16	9	13 8 THE EARTH DIES SCREAMING - DREAM A LIE UB40	GRADUATE (12)GRAD 10		M
★ 25	45	4	12 55 NEVER MIND THE PRESENTS BARRON KNIGHTS	EPIC EPC 9070		C
★ 26	41	3	12 66 TOO NICE TO TALK TO BEAT	GO-FEET FEET (12)4		F
27	27	4	12 59 BLUE MOON SHOWAWDY WADDY	ARISTA ARIST 379		F
28	28	8	12 63 LONELY TOGETHER BARRY MANILOW	ARISTA ARIST 373		F
29	18	10	12 20 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY TC(D) 2460		R
30	23	4	11 18 THE CALL-UP CLASH	CBS 9339		C
★ 31	55	2	10 52 DO NOTHING SPECIALS FEATURING RICO	2-TONE CHS TT 16		F
32	32	3	10 83 GUILTY BARBRA STREISAND & BARRY GIBB	CBS 9315		C
33	33	6	9 74 LOOKING FOR CLUES ROBERT PALMER	ISLAND WIP 6651		E
34	24	7	10 44 I'M COMING OUT DIANA ROSS	MOTOWN (12)TMG 1210		E
★ 35	42	4	9 69 WHO'S GONNA ROCK YOU? NOLANS	EPIC EPC 9325		C
36	26	6	10 50 DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA	JET 7004		C
37	39	4	9 50 LORRAINE BAD MANNERS	MAGNET (12)MAG 181		A
38	21	10	9 14 I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	○ EMI 5009		E
★ 39	70	2	9 3 IMAGINE JOHN LENNON	APPLE R6009		F
★ 40	60	7	8 8 IT'S HARD TO BE HUMBLE MAC DAVID	CASABLANCA CAN 210		A
41	44	4	8 17 IF I COULD ONLY MAKE YOU CARE MIKE BERRY	POLYDOR POSP 202		F
42	34	4	8 29 ISRAEL SIOUXSIE & THE BANSHIES	POLYDOR POSP(X) 205		F
★ 43	49	5	6 64 WHAT A FOOL BELIEVES ARETHA FRANKLIN	ARISTA ARIST (12)377		F
44	30	3	8 22 DIE YOUNG BLACK SABBATH	VERTIGO SAB 41(2)		F
45	35	8	8 2 ACE OF SPADES MOTORHEAD	BRONZE BRO(X) 106		F
★ 46	64	2	7 45 HEARTBREAK HOTEL JACKSONS	EPIC EPC 9391		C
47	31	9	7 18 FASHION DAVID BOWIE	○ RCA BOW(T) 7		R
48	36	9	7 24 I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	EXCALIBUR EXCL(I) 501		A
49	43	4	7 21 SANTA CLAUD IS BACK IN TOWN ELVIS PRESLEY	RCA 16		R
★ 50	72	2	5 49 MY GIRL ROD STEWART	RVCA 28		W
51	51	4	5 54 BOOM BOOM BLACK SLATE	ENSIGN ENY 47(12)		F
52	37	13	6 2 WOMAN IN LOVE BARBRA STREISAND	● CBS 8966		C
★ 53	65	5	5 45 LOVE ME TO SLEEP HOT CHOCOLATE	WHIP 324		E
54	48	6	5 42 WHAP IT DEVO	VIRGIN VS 383		C
55	50	11	6 2 DOG EAT DOG ADAM & THE ANTS	CBS 9039		C
56	57	3	6 2 YOUNG PARISIANS ADAM & THE ANTS	DECCA F13803		F
★ 57	90	6	5 7 I BELIEVE IN FATHER CHRISTMAS GREG LAKE	MANTICORE K13511		W
58	38	13	5 5 ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	○ DINDISC DIN 22(12)		C
★ 59	66	6	5 * MERRY XMAS EVERYBODY SLADE	● POLYDOR 2058 422		E
★ 60	84	2	5 11 FADE TO GREY VISAGE	POLYDOR POSP(X) 194		F

THIS WEEK	LAST WEEK	WEEKS ON CHART	SALES INDEX	ARTIST INDEX	TITLE/ARTIST	Label/Cat No	D	Genre
61	62	5	4	9	YOU'RE O.K. OTTAWAN	CARRERE CAR 168(1)	W	
62	46	3	4	24	WOMEN IN WINTER SKIOS	VIRGIN VSK 101	C	
63	56	4	4	40	WHITE CHRISTMAS - SH-BOOM! (LIFE COULD BE A DREAM) DARTS	MAGNET MAG 184	C	
64	64	1	3	48	I AM THE BEAT THE LOOK	MCA 647	C	
65	61	5	5	4	PISTOLS' FACK SEX PISTOLS	VIRGIN SEX 1	C	
66	61	5	8	1	ONLY SONG CASSETTE BOW-WOW-WOW	EMI WOVW 1	C	
67	47	8	4	3	PASSION ROAD STEWART	RYX 26	E	
68	68	2	3	39	CLUBLAND ELVIS COSTELLO	F-BEAT XX 12	E	
69	69	1	3	41	RUNAROUND SUE RACEY	NOX 226	E	
70	69	1	3	35	I Ain't Gonna Stand For It/STEVIE WONDER	MOTOWN 1212TAG 1215	E	
71	54	14	4	1	SPECIAL BREW BAD MANNERS	MAGNET MAG91 180	A	
72	86	2	3	15	HIT OR MISS - THERE AIN'T NO SANITY CLAUSE DAMNED	CHISWICK CHIS 139	E	
73	63	5	4	1	BEER DRINKERS AND HELL RAISERS MOTORHEAD	BIG BEAT NSISW161	P	
74	91	2	3	9	MERRY XMAS EVERYBODY SING	CHEAPSKATE CHEAP 11	C	
75	53	7	3	28	HUNGRY HEART BRUCE SPRINGSTEEN	CBS 9309	C	
76	75	3	3	13	BAGGY TROUSERS MADNESS	STIFF BUY 84	C	
77	69	3	3	13	SLIP AND DIP - I WANNA BE WITH YOU COFFEE	DE-LITE DEXI 1	F	
78	81	2	3	1	CANTROUBLE ADAM AND THE ANTS	DO IT YOUR OWN WAY 26	M	
79	59	6	3	26	KISS ON MY OWN/DAVEY HALL & JOHN OATES	RCR 15	M	
80	83	1	3	27	DAYS ARE O.K. MOTELS	CAPTOL CLIP1 16149	E	
81	73	2	2	29	I SHOT THE SHERIFF LIGHT OF THE WORLD	ENYSON ENTY 48121	F	
82	52	8	7	3	SAME OLD SCENE ROXY MUSIC	POLYDOR/LG ROXY 1	F	
83	85	1	2	23	THE AYATOLLAH SONG ORIGINAL CAST	BBC RELT 88	A	
84	74	16	3	1	D.I.S.C.O. OTTAWAN	CARRERE CAR 161(1)	W	
85	80	3	2	28	RISE AND SHINE LUNA	CHRYSALIS CHS 1212480	F	
86	86	1	2	35	SHEBA MIK OELDFELD	VISIONS VS 387	C	
87	67	4	3	6	GROOVE ON WILLIE 'BEAVER' HALE	T.K. YKR 11317587	C	
88	58	5	2	33	GIRLS CAN GET IT DR HOOK	MERCURY MER 51	F	
89	79	3	2	26	BACK ON THE ROAD EARTH WIND & FIRE	CBS 9377	C	
90	92	5	2	7	TELEGRAM SAM BAUHAUS	4AD AD 71(1)	H	
91	71	12	3	1	WHAT YOU'RE PROPOSING STATUS QUO	VERTIGO DUO 3	F	
92	91	2	2	1	EVERYBODY GET UP UK PLAYERS	ASM/GB ASMSX 7580	C	
93	83	2	3	16	NEAR NIGHT GIRLSCHOOL	BRONZE BRD 110	F	
94	94	1	3	1	DOUBLE DUTCH FRANKIE SMITH	WMOI WMTRL1 102	A	
95	100	2	2	2	ZEROX ADAM AND THE ANTS	DD IT DUN 8	M	
96	96	1	2	7	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	MERCURY MER(X) 53	F	
97	89	2	2	26	WHATCHA MOMMA DON'T SEE [YOUR MOMMA DON'T KNOW] GARY GLITTER	EAGLE ERS 004	P	
98	78	12	2	*	IF YOU'RE LOOKIN' FOR A WAY OUT ODYSSEY	RCA 11216	R	
99	87	13	2	*	WHEN YOU ASK ABOUT LOVE MATCHBOX	MAGNET MAG 191	A	
100	100	1	2	23	TIME HAZEL O'CONNOR	ALBION 1210N 1006	M	

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 FASHION TONY VISCONTI/BELVAL BLOOM/FLOURE 47
 FLAME BURN MAY BE MAGIC ALAN KATIE BURNHAYLEY/SONA 8
 GIRLS CAN GET IT DR HOOK CAROLINE 86
 GROOVE ON WILLIE 'BEAVER' HALF/HARTY/STEWART LAFRELL
 HG
 GUILTY ALBERT GALTEN/BARRY GIBB/KARL RICHARDSON BSO/
 CHAPPELL 12
 HAPPY XMAS (IS) OVER JOHN LENNON/YOKO ONO/PHIL
 SPECTOR NORTHERN SOUNDS 10
 HEARTBREAK HOTEL JACKSONS GARY 8
 HIT OR MISS - THERE AIN'T NO SANITY CLAUSE DAMNED
 BROS 72
 HUNGRY HEART BRUCE SPRINGSTEEN INTERSON 78
 I AM THE BEAT THE LOOK JEFF STEVIE WONDER LORTEL/BLOCK
 BULLY 70
 I AM THE BEAT THE SHERIFF LIGHT OF THE WORLD (LIFE)
 70
 I BELIEVE IN FATHER CHRISTMAS GEORGE LAKE/PIERSGOTT
 (INTERSON) 37
 I LOVE ME SO GOOD FOR YOU CHRISTOPHER LEE (DA) JARLON/
 CONTROL 56
 I WANT YOU (BE GOING TO ME) W/ YOUNG J/ROXY
 (COPYRIGHT CONTROL) 48
 I WANT THE SHERIFF VISIONS/JONAS MEYER/SONS OF
 DOMINION 8
 IF I COULD ONLY MAKE YOU CARE CHAS HUGHES FRANCIS DAY
 & MARTIN LUTHER KING 10
 IF YOU'RE LOOKIN' FOR A WAY OUT SANDY LUNA (CHAPPELL)
 98

SINGLES OF THE WEEK

THE GAP BAND

BURN RUBBER ON ME

KURTIS BLOW

THROUGHOUT YOUR YEARS CHRISTMAS RAPPIN'

YARBROUGH & PEOPLES DON'T STOP THE MUSIC



Indie Top 50

1	6	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
2	1	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate (12)GRAD 10
3	5	ZEROX ADAM & THE ANTS	Do It DUN 8
4	9	DIET/IT'S OBVIOUS AU PAIRS	Human OTO 4
5	2	DECONTROL DISCHARGE	Clay 5
6	3	BEER DRINKERS AND HELL RAISERS (EP) MOTORHEAD	Big Beat NS (SWT) 61
7	8	SIMPLY THRILLED, HONEY ORANGE JUICE	Postcard 80/6
8	4	TELEGRAM SAM BAUHAUS	4AD AD 17 (T)
9	24	RABBIT CHAS & DAVE	Rockney ROCKNEY 9
10	7	DANCED TOYAH	Salari SAFE 32
11	12	GUILTY HONEY BANE	HB 94/6
12	10	SEVEN MINUTES TO MIDNIGHT WAH! HEAT ...	Inevitable INEV 00/4
13	15	BLOODY REVOLUTIONS CRASS	Crass 421984/1
14	33	REALITY ASYLUM CRASS	Crass 19454/0
15	17	TRY DELTA 5	Rough Trade RT 06/1
16	16	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
17	14	SECONDS TOO LATE CABARET VOLTAIRE	Rough Trade RT 06/0
18	11	ANIMAL SPACE SLITS	Human HUM 4
19	25	POLITICS!/IT'S FASHION GIRLS AT OUR BEST	Record/Rough Trade RR2/RT 05/5
20	19	HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
21	27	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
22	20	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 100/2
23	37	ARMY LIFE EXPLOITED	Exploited EXP 100/1
24	28	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast Fast 1/2
25	32	REQUIEM KILLING JOKE	Malicious Damage EGM DX 1 00/0
26	30	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
27	23	WHATCHA MOMMA DON'T SEE GARY GLITTER	Eagle ERS 00/4
28	13	IT'S KINDA FUNNY JOSEF K	Postcard 80/5
29	21	MAN IN THE GLASS DANGEROUS GIRLS	Human HUM 1
30	22	ATMOSPHERE JOY DIVISION	Factory FACUS 20/UK
31	29	ORIGINAL SIN THEATRE OF HATE	SS3
32	48	TIME HAZEL O'CONNOR	Albion (12)JON 100/6
33	18	AT LAST I'M FREE/STRANGE FRUIT ROBERT WYATT	Rough Trade RT 05/2
34	45	DEAF CRISPY AMBULANCE	Factory FAC 32
35	26	FLIGHT A CERTAIN RATIO	Factory FAC 22
36	41	DER RAUBER UND DER PRINZ D.A.F.	Mute 11
37	31	FIGHT BACK (EP) DISCHARGE	Clay 3
38	46	FOR MY COUNTRY U.K. DECAF	Fresh 12
39	NEW	DISNEY BOYS/THE FLOOD BLUE ORCHIDS	Rough Trade RT 05/6
40	34	REALITIES OF WAR DISCHARGE	Clay 2
41	35	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII (XII)
42	NEW	THIS IS LOVE GIST	Rough Trade RT 05/8
43	43	YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE	Crass 521984/1
44	40	MORE SHORT SONGS (EP) SIX MINUTE WAR	Dummy SMW 00/2
45	36	MOTORHEAD MOTORHEAD	Big Beat NS 13
46	50	I'M IN LOVE WITH THE GIRL FRESHIES	Raz RAZZ 11
47	NEW	GIRLS DON'T COUNT SECTION 25	Factory 18
48	38	TOTALLY WIRED FALL	Rough Trade RT 05/6
49	39	TRANSMISSION JOY DIVISION	Factory FAC 13
50	42	TERROR COUPLE KILL COLONEL BAUHAUS	4AD AD 7

Music Lovers Records Ltd

100-101 CHERRY LANE, HAYWARD, MIDDLESBROUGH

Telephone: Hayward 01634 58101

Title - **HOW MANY WAYS**

ARTIST

MURRAY HEAD

Ex Star of Jesus Christ Superstar

APPLY

NAME, SURNAME

ADDRESS

TOWN

COUNTY

POSTCODE

DAYTIME

TELEPHONE

FORTHCOMING LP
"HOW MANY WAYS"

Features 10 tracks, including "Honey", "This Means This", "High School", "Ain't No Love", "How Many Ways", "In the Middle"

COMMENTS:
The Greatest Love Song of the Eighties

CODE No.

MLSI

FURTHER COMMENTS

It'll make her fall in love all over again!

DISTRIBUTION

STAGE ONE RECORDS

Telephone Orders

800-1000

"THEATRE OF HATE"



***** SINGLE

"ORIGINAL SIN"/"LEGION"



SS3

AVAILABLE NOW IN PICTURE BAG

SS LABEL: 32 ALEXANDER ST. LONDON W2. 01-279-8211

INDEPENDENT DISTRIBUTION BY GREEN RECORDS, ROUGH TRADE, DEO DUNO, INTERNO, & BULLET

IT'S WORTH IT TO BUY. "PUT OFF & A HAPPY NEW YEAR TO ALL THE ARTISTS."

*I.O.U.
Jane Kernaway
of Strange
Behaviour*

Available only on



Grow I

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

		BRAD	LUTHERBURG	DRACULA	CASTLE	DOORNOB	TRIL LAD	MERLO	FORTH	BEEFES	VICTORY	SPARELL	HERETA	PERVA	PLUMBOU	HERARD	BBC SCOTLAND				
71	74	IFLYIN' ONI THE WINGS OF LOVE LEVEL 42	B															POSP 200	F	19	
72	50	ISRAEL SIOUXSIE & THE BANSHES		B								A						POSP 205	F	18	
73	94	ROMEO & JULIET DIRE STRAITS	C	B			A	B										MOVIE 1	F	18	
74	4	COMPARED TO WHAT RAY CHARLES	C	B														HL 10579	F	17	
75	75	FADE TO GREY VISAGE	C		A	B												POSP 194	F	17	
76	76	I BELIEVE IN FATHER CHRISTMAS GREG LAKE	C	C								A						K13511	W	17	
77	77	BURN RUBBER ON ME GAP BAND	C		B	B	B	A					B	*	B			MER 52	F	17	
78	90	SAILS OF SILVER STEELYE SPAN	C		B	A	A					C	A	B	A	B		CHS 2479	F	17	
79	79	DEAR GOD ELTON JOHN	C	C		B	B											XPRES 45	F	16	
80	86	NOBODY TAKES ME SERIOUSLY SPLIT ENZ	C		B	B	B											AMS 754	C	16	
81	89	TOUCH ME WHEN WE'RE DANCING ROCK-OLA	C	B	B	B	*					C						OVS 127	C	16	
82	75	IF YOU WALK OUT THAT DOOR JEROME	C	B	A	B	A					B	B	A	B	B		DJS 10956	C	16	
83	83	IT'S HARD TO BE HUMBLE MAC DAVIS	C	C	A	B	A					C	A	A	A	A		CB 377	F	15	
84	77	THE BOGEYMAN JIM RAFFERTY	C	C														TMG 210	E	15	
85	33	I'M COMING OUT DIANA ROSS	C	B	A	C	A					A	A	A	A	A		AMS 7495	C	14	
86	86	CHRISTMAS DAY SOUEEZE	C	C								A	B					DE 1	C	14	
87	87	SLIP AND DIP - I WANNA BE WITH YOU COFFEE	C	C								B	A	B	A	A		AMS 7576	C	14	
88	95	DREAMER SUPERTRAMP	C										B					OTO 4	S	14	
89	89	IT'S OBVIOUS AU PAIRS	C															TMG 1218	E	13	
90	73	JESUS IS LOVE COMMODORES	C	B		B	B					B	C	B	A	A	*	RCA 15	R	13	
91	55	KISS ON MY LIST DARYL HALL & JOHN OATES	C	B	C	A	A	A				B						K17715	W	13	
92	92	ONE TRICK PONY PAUL SIMON	C	C														MCA 653	C	13	
93	80	ADVENTURE RUPERT HOLMES	C	C								B	A	B	B	A		K79187	W	12	
94	94	THE GLOW OF LOVE CHANGE	C	C								B						CLIP116149	E	12	
95	54	DAYS ARE O K MOTELS	C	C									A	B				WIP 6665	E	11	
96	96	STROBELIGHT B 52'S	C															TC 2460	R	11	
97	70	NEVER KNEW LOVE... STEPHANIE MILLS	C	C	A							A	A					CAN 215	A	11	
98	100	KEEPIN' OUR LOVE WARM CAPTAIN & TENNILE	B									A	A	A	B	A		CBS 9355	C	11	
99	93	I LOVE IT BUT GILBERT O'SULLIVAN	C	B								A	C	A	A	B	A	VS 383	C	11	
100	35	WHIP IT DEVO	C																		
BREAKER		A MERRY JINGLE GREEDIES	C															GREED 1	F	10	
BREAKER		TAKE THIS TOWN XTC	C			B	B	B										RSO 71	F	10	
BREAKER		MARY'S BOY CHILD - OH MY LORD BONEY M	B	C														K11221	W	10	
BREAKER		MORE LOVE KIM CARNES	C	C								A	B	*	B			EA 113	E	10	
BREAKER		RUN AWAY FROM HOME BROKEN HOME	C															K18365	W	10	
BREAKER		THE KING STRAWBS	C															L.O. 1	M	10	
BREAKER		LEAVING ON THE MIDNIGHT TRAIN NICK STRAKER	C															CBS 9088	C	10	
BREAKER		AI NO CORRIDA CHAS JANKEL	C	A									B					AMS 7570	C	10	
BREAKER		PLEASE STAY BILLY PRESTON & SYREETA	C		B	A	B	A				A	B	A	A	B		TMG 1211	E	10	
BREAKER		THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON	C															WIP 6671	E	9	
BREAKER		PAINT BY NUMBERS AL STEWART	C									A	B					RCA 17	R	9	
BREAKER		THE CALL-UP CLASH	C															CS 9339	C	9	
BREAKER		GIRLS CAN GET IT DR HOOK	C															MER 51	F	9	
BREAKER		LAST YEAR'S RESOLUTION EAT AT JOES	C															GO 3	M	9	
BREAKER		STRETCH B T EXPRESS	C										*					EXC 503	A	9	
BREAKER		JESSE CARLY SIMON	C															K17689	W	8	
BREAKER		THAT'S THE WAY RITA MARLEY	C										*					TR 003	S	8	
BREAKER		I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	C	C	A	A	B											EXC 501	A	8	
BREAKER		MERRY XMAS EVERYBODY SLADE	C															CHEAP 11	R	8	
BREAKER		COULD I HAVE THIS DANCE? ANNE MURRAY	C									B	A	A				CL 16175	E	8	
BREAKER		HAPPY ENDINGS ASHFORD & SIMPSON	C															K17738	W	8	
BREAKER		LITTLE GIRL DON'T YOU WORRY JERMAINE JACKSON	C									A	*	B	C	A	A	TMG 1212	E	8	
BREAKER		MAGICAL MR MISTOFFEELES PAUL NICHOLAS	C	C														POSP 204	F	8	
BREAKER		KEEP IT DEXY'S MIDNIGHT RUNNERS	C															R6042	E	8	
BREAKER		YEAH RIGHT GIRLSCHOOL	C															BRO 110	F	8	
BREAKER		SAVE THIS NIGHT FOR LOVE POINTER SISTERS	C									B	B					K12485	W	7	
BREAKER		NEVER GONNA GIVE YOU UP PATRICE RUSHEN	C	*	B			*										K12494	W	7	
BREAKER		WHAT'S YOUR HURRY DARLIN' IRONHORSE	C															K11497	W	7	
BREAKER		I BELIEVE IN YOU DON WILLIAMS	C									B	A	B				MCA 631	C	7	
BREAKER		LOVE ON THE AIRWAVES NIGHT	C										*	B	*	B	C	A	K12492	W	7
BREAKER		DIE YOUNG BLACK SABBATH	C															SAB 4	F	7	
BREAKER		TELEGRAM SAM BAUHAUS	C															AD 17	H	7	
BREAKER		SANTA CLAUS IS COMING TO TOWN CRYSTALS	C															20 10	F	7	
BREAKER		LULLABY LOVE RICHARD MYHILL	C															BRO 111	F	7	
BREAKER		GIDDY UP DUMBELLS	C															POSP 209	F	7	
BREAKER		LET'S DO IT AGAIN FATBACK	C															POSP 196	F	7	
BREAKER		HOLIDAY ROMANCE FAMOUS NAMES	C															TR 001	S	7	
BREAKER		EASY DOES IT TOYS	C															BP 379	E	7	
BREAKER		ONE IN A MILLION (GUY) DEE DEE BRIDGEWATER	C	C														K12490	W	6	

Key To Station Playlists

- MEDIA SOUND
- COUNTRY
- A List
- B List
- ☆ Hit Picks
- FEMINE
- A List
- BAC Lets
- C List
- ☆ Hit Picks
- Prime Pick
- 216
- Thames Valley
- A List
- B List
- C List
- ☆ Hit Pick
- PLYMOUTH SOUND
- A List
- B List
- ☆ Hit Pick
- Prime Pick
- Carill
- A Top 30
- ☆ Hit Pick
- BBC SCOTLAND
- A List
- B List
- ☆ Hit Pick
- Single Of Week
- HERWARD Peterborough
- A Playlist
- ☆ Station pick

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

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

Airlines

THE CHRISTMAS spirit has affected the folk at Radio Tees. They've launched their first album on their newly formed 257 Records label. The album of Christmas carols was recorded at the Ripon Cathedral and sells at a retail price of £2.99. Proceeds will be divided between the Cathedral Choir School Scholarships and the Radio Tees Charity Trust Fund. . . . **Radio Hallam's** "Hallam Gang" will be dropping in on hospitals, children's homes and the homes of listeners in the area to take presents and exchange seasonal greetings. . . . **Radio City** wins the RB award for the best packaging of programme schedules for the holiday. The schedule was sent out in the form of a Christmas card with full programmes for Christmas Eve, Christmas Day and Boxing Day printed on the inside. . . . We can expect some new from **Radio Victory** in the New Year. BRMB's Paul Brown will be taking a new position there and chances are that the station will be taking a new direction. . . . The end of this year sees two BBC local stations celebrating their 10th anniversaries. **Radio Cleveland** will be celebrating by going "commercial" for the day in honour of 1981's Year of the Disabled theme. The staff will be inviting listeners to phone in dedications and requests and pay for the privilege. All the cash will go to the Gateway Youth Club for the Mentally Handicapped. **Radio Solent** will be paying tribute to its ten years on the air with highlights of past broadcasts and "Ten Years of Chartbusters," a selection of number 1 hits since 1970.

£100,000 to be spent promoting indie radio as an advertising medium

THE ANNOUNCEMENT that the AIRC is spending £100,000 with ad agency Saatchi & Saatchi to promote ILR to advertisers and agencies has brought a new hope to those involved with the medium. Maybe, at last they suggest, radio is starting to use its resources wisely. In an outline of planned objectives, Saatchi want to "significantly increase national advertising revenue in the short term, whilst not compromising the medium's longer term objectives and positioning."

Simply stated, what the Association and Saatchi are trying to achieve is the positioning of radio as more than just a support medium. According to Richard Tillet, newly appointed marketing executive, AIRC "needs radio up there alongside TV, press and posters as a major medium." For a long time, he feels, radio has been considered a marginal investment as far as advertisers are concerned, rather on the lines of: "We have some money left over - why don't we put a few ads on radio?"

The reason for this is two-fold. Advertisers in this country are traditionally conservative and as radio is a relatively untried medium they tend to stick with what they know, finding reasons not to use radio. According to the Saatchi report some of the reasons

RADIO HAS traditionally been regarded by advertisers as a support medium rather than a front liner. The AIRC and Saatchi & Saatchi hope to change this idea.

Why advertisers don't use radio are 1) That it is not a national medium, 2) The cost relationship to TV is unfavourable, 3) Penetration is too low, 4) That daytime TV delivers higher coverage at a lower cost per thousand, 5) The retards are too dissimilar, and 6) That there are too few 'radio-acceptable' products.

Secondly, radio in the UK has not yet done much to shake off the image that surrounds so many facets of the entertainment industry. Recently though, a few inquisitive minds have begun to ask themselves why this sort of push wasn't instigated at the beginning of ILR. Tillet has one theory. "It's an historical thing, because of the way radio has developed over the years, on a piecemeal basis," he says.

Looking toward the future he added: "It's a very interesting period at the moment because the industry is between being very small scale and being really national. What we do now really is set a pattern for the way the industry is going to sell itself in three years time

when there are going to be 60 stations.

The first step is to try and direct advertisers towards radio by prompting a co-ordinated sales effort working with the national sales agencies and radio stations. An offshoot of this could be the formation of regional groups. Although Tillet feels that regional alliances would make a great deal of sense, he is quick to stress that it is up to the individual stations to make that decision. In conjunction with this, the setting up of a central radio information bureau is thought to be the most sensible way to deal with the compilation of research data on a network basis. There are also plans to produce an accessory volume to go with the JICRAR books which would be a kind of layman's guide to the figures.

Other plans to improve radio for the benefit of advertisers include the introduction of metric time lengths, test markets and new product incentive rates and clearer, more concise transmission certificates. It is when all these improvements have been seen to be made that presentations to advertisers can be organised on an industry-wide basis to go out in London and the provincial centres.

Whether this push will be effective, and whether £100,000 will be enough to cover the costs of the campaign, remains to be seen. Very little research has been done on the effectiveness of radio, and the Association will be encouraging and supporting efforts to conduct new research into whether their campaign has been effective.

Rockshow Report

MOST AIRPLAY

Descending Order

1	GAUCHO	Steely Dan	MCA MCF 3090
2	MAKING MOVIES	Dire Straits	Vertigo 6259 034
3	THE RIVER	Bruce Springsteen	CBS 88510
4	LIVE	Eagles	Asylum K62032
5	SOUND EFFECTS	Jam	Polydor POLD 5035
6	BOY	U2	Island ILPS 9646
7	REMAIN IN LIGHT	Talking Heads	Sir SKR 6095
8	MORE GEORGE	George Thorogood	Sonet SNTF 850
9	SONG OF SEVEN	John Anderson	Atlantic K50756
10	STRONG ARM OF THE LAW	Saxon	Garnere CAL 120
11	DOUBLE FANTASY	John Lennon & Yoko Ono	Geffen K99134
12	LIVE IN THE HEART OF THE CITY	Wintershake	United Artists SNAKE 1
13	AUTOAMERICAN	Blonde	Chryslas CDL 1290
14	LAUGHTER	Ian Dury & The Blockheads	SMI SEEZ 30
15	SANITY STOMP	Kerri Coyne	Virgin VGD 3504
16	JUST SUPPOSIN'	Status Quo	Vertigo 6302 057
17	LEVITATION	Hawkwind	Bronze BRON 950
18	SECONDS OF PLEASURE	Rockpile	F-Beat XXLP 7
19	DEATH IN THE ODDS	Molly Hatchet	Epic 84471
20	LIVE DATES II	Wishbone Ash	MCA MCG 4012

Tees, Tim Lyons at CBC and Mick Wright and Mike Davies at Beacon. Brian describes the LP as "an amazing album with an incredible version of *We Three Kings*!" Other recommended tracks include the single *The Holly and the Ivy*, *Are You Snowed Out*, *Falling, Dusk*, *The Holly and Happy Xmas (War Is Over)*. As an extra bonus for Christmas card fiends and collectors of Morgan Fisher-type mementos there are six Hybrid Xmas cards included with each album. Another notable extra is Queen's *Flash Gordon* (EMI EMC 3351) picking up first play at Beacon.

Sad news from Winton Cooper of Sheffield. He writes: "Because of BBC local radio cutbacks, my show has been cancelled. It ends December 21st. It is a blow to people from all over - from Cheshire, Manchester, Leeds, York, Lincoln, Humberside, Nottingham and our main broadcasting area South Yorkshire and the North Midlands who regularly tuned in on Sunday afternoons - as their letters of protest are now telling me in no uncertain terms. It is also a blow to me. Please say thanks to all the record companies who have serviced the show since it started in 1978."

Interviews this week include Yes, the Clash, Dire Straits and Peter Green at Trent (Graham Neale), Adam and the Ants at CBC (Tim Lyons), Yes at Piccadilly (John Irvington), and Patrick Eade at Orwell featured specials with Led Zeppelin and Saxon.



CONSIDERING THAT Two Counties Radio has only been on air three months and that the concept of a radio auction was new to its Bournemouth area, it did famously well in raising £10,000 for local charities. Seen with some of the items for auction given by both local and national firms are 2CR auction organisers Alan Saunby and Katherine Farmer.

NEW ALBUMS

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

ARTIST/TITLE (label)

Artist/Title (Label)	LP/Other price	Casualty/Other price	Dist. Release
ATAI WILSON, ANJ WELSON AND DAVE WHITTAKER TODAY HIGGS VISION CD (Mercury)	AGM 1 2.89		P NOV 8
ADOLFAE HAL THERE ARE THINGS THAT SING (Decca)	REF 3 1.73		F NOV
• Includes 8 of his many classic hits and Broadway-style inclusion of "I'll Be Home for the First Time in a Long Time"	REF 1 1.73		NOV
AD BOWLEY THE ONE AND ONLY AL (Decca)	REF 1 1.73		NOV
• Transcribed from original material from the 40s & 50s by legendary British singer with many tracks appearing for the first time in 33 1/3 rpm			
ALASTAIR MACDONALD SCOTLAND FIRST (Poly)	NEVC 108 2.09	P NOV	
ALASTAIR MACDONALD SCOTLAND BY SCOTS (Poly)	NEVC 101 2.09	P NOV	
ALASTAIR MACDONALD SCOTLAND BY SCOTS (Poly)	NEVC 062 2.09	P NOV	
ALASTAIR MACDONALD SCOTLAND BY SCOTS (Poly)	NEVC 014 2.09	P NOV	
ALASTAIR MACDONALD SINGS ROBERT BURNS (Decca)	NEVC 112 2.09	P NOV	
• Distribution of the above catalogue cancelled, has now been taken up by Zenith			
ANDY WILLIAMS GREAT SOUNDS OF THE 1950s (Pinnacle)	CBS 21111 3.64*		C DEC 5
• Double album from Grammy-winning pianist a new compilation of his standards such as "Up And Away" and "The Time Got To Prolong" - Mike and Stephanie Kay featuring Dan Aykroyd			
BETTE MIDLER DREAM ADDRESS (A&M)	AS 7060 3.04	4450160	3 04 NOV 21
• "Let's Leave London for the Park" - "Send Yourself" - "Chapel of Love" - "Say With Me Baby" and a soundtrack to a stage production in London on January 22 1981			
BOBBY BARE DRUGS AND CRAZY (CBS)	CBS 84843 3.04	40 84843	3 04 DEC 5
• Latest of his chart-topping hits "Just Jagged Into Country" top 10			
BONZO DODD FROM KINGSFISH (Poly)	LBK 1841 2.44		F DEC 8
• His 1964 hit of classic love 60s fantasy from "My Strangest Friend"			
BRINSLEY SCHWARTZ NEVARD ON THE ROAD (Poly)	LBK 1840 2.44		F DEC 8
• His 1964 hit of classic love 60s fantasy from "My Strangest Friend"			
BRUCE COCKBURN HURONS (RCA)	FL 17752 3.04		R NOV 14
• Canadian singer-songwriter who remains cut figure outside his native Canada			
FRANK SMITH AND HIS CONCERT ORCHESTRA CLASSICALLY YOURS (Decca)	GG 059 3.05		NOV
• Collection of 18 classical pieces including "The Swan Guard March" - "Cannon Fangle" - "Copella Waltz" and "True Love Galleon" - Older on 01-437 2345			
B.T. EXPRESS GOLD FUTURE GOLD (Epic)	EKCPJ 5601 3.07		A DEC 5
• Featuring original members and includes such as "Express" - "Future Gold" - "Do It Till You're Satisfied" and new tracks such as current single "Stretch" - To be available on tape 12 inches and a seven-track EP			
CAPTAIN KEMMERER THE GREAT ADVENTURES (Poly)	CBS 84761 3.04	40 84761	3 04 DEC 5
• A collection of up-to-date recently heard on Capitol Records			
CHARLES AZNAVOUR A PRIVATE CHERRY (A&M)	AMPAL 5002 2.43	2300M 5002 2.43	A NOV 19
• Compilation of Christmas music from his French act-in-songwriter			
CHARLES PARKER BIRD SYMBOLS (Phonogram)	SHMP 5 2.03		NOV 19
• 1984-47 material from legendary jazz figure			
CHARLIE HYOUD BIRD (A&M)	MA47003 3.00		R NOV 14
• 1984-47 material from legendary jazz figure			
CHARLIE PARKER BIRD SYMBOLS (Phonogram)	SHAP 4 2.03		NOV 27
• 1984-47 material from legendary jazz figure			
CHRIS SPEEDING I'M NOT LIKE EVERYBODY ELSE (RCA)	SRK4 542 3.07		E NOV 3
• His latest after long absence of rock guitar in his recordings with the Ventures in the early days of punk			
CROSBY AND MASH BAND OF (Polygram)	2482 020 1.00	3182 020 1.00	P NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
DAVE GRUZIN MOUNTAIN GARD (GPR)	GPR 5010 3.34		F DEC 19
• Jazz funk from his keyboard work arranged was originally a jazz solo in Japanese recording and new grooves re-mastered			
DAZZ BAND INVITATION TO LOVE (Mercury)	STML 1246 3.07		E DEC 15
• New album from trio of funk aggregation/contemporary genre "State of Mind" and "Get Back" press also in support			
DEE LEONARD KICKERS (Epic)	EBR 1042 2.44		DEC 8
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
DENNIS WATERMAN SO GOOD FOR YOU (EMI)	1C EMC 3349 3.07		DEC 11
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
EDDIE VEAZ & JOHNNIE GRIFFIN THE TOUGHTEST THINGS (Mercury/Atlantic) 330 3.00			R NOV 14
• Double album of re-issued material from jazz saxophonists			
ERLINDA SHERRY BREAKING THROUGH THE ICE AGE (RCA)	PL 0236 3.00		R OCT 17
• Her 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
GERALD SHERRY MASH BAND OF (Polygram)	SHAP 4 2.03		F NOV
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
ISAAC HAYTHE THE BEST OF GREAT HITS (RCA)	TRF 80033 3.00		R NOV 14
• Double album compiling the long versions of his greatest hits. Tracks include "Walk On By" - "Theme From Shaft" and "Peaches & Cream"			
JACK REVIEWS A CHARLIE WALKER WITH L. WALDEN WHO WILL BE THE WINE (Mercury/Mammoth 5037)	1 15		NOV 26
• Country and folk album			
JIM WILKIE THE WALKER (Fonix)	048 001 2.43		* DEC
• Debut LP from pop/rock artist appears on his own label			
JOE PASS M. JACKSON, R. BROWN AND M. ROPIER COUNTRY MUSIC TO TAKE ELLINGTON (RCA)	2312 117 3.25		F OCT
• Jazz album			
JOHN LILES AND HIS HIGHLAND COUNTRY BAND (Mercury)	LRP 5107 2.43	UCS 5107 2.43	DEC 5
• Latest from long-established Scottish country dance band & a Jimmy Shand tribute (041-632 9029)			
JOHNNY MATHS NIGHT AND DAY (CBS)	2668 003 3.12		1 82 C DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
JOE WHITFIELD & JENNY HANLEY A TREASURY OF FANTASY TALES CHAPTERS THREE AND FOUR (Polygram)	2668 003 3.12		F DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
KENNY LOGGINS LIVE (CBS)	885 8800 4.25*	40 88500	4 25* DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
KLAUS SCHULTZ DEUT (RCA)	0060 253 3.48		R DEC 12
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
KLAUS WUNDERLICH THE ENTERTAINER (Decca)	06C 13 3.77	KNBC2 13 3.96	P NOV
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
LA TOYA JACKSON LA TOYA JACKSON (Polygram)	2391 475 3.01		F DEC
• Debut album from the Jacksons contains five UK single in "You Feel the Funk that makes disco top ten recently hit" (discontinued in the new 33 1/3 rpm)			
LAURA NYIRO IMPRESSIONS (CBS)	CBS 3864 1.82	40 31864	1 82 C DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
LEONARD RING OF FIRE (Polygram)	NA 121 2.43	NC 121 2.43	C DEC
• Three album from Scottish-born & W. band. Orders: 041-632 9029			

LONDON CAT THEY'RE FLYING OUR SHOG (Chappell)	CHOP 66		R DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
MEL POWELL TWO ROUGEY (Polygram)	18R 1321 2.41		A NOV
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
MICK DOUGLAS BELLY THE SHAKING (Polygram)	10LPM 561 3.25*		A NOV
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
NICKEY GILLEY THAT'S ALL THAT MATTERS TO ME (Epic)	EPC 84931 3.04		C DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
NEIL INNES LIVE (Polygram)	18R 1321 2.41		E DEC 8
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
NEWCASTLE CATHEDRAL CHORUS THE FOUND OF ST NICOLAUS (Mercury/Atlantic)	MAM 1026 2.46		M DEC 1
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
NINA SIMONE JIMMY REED BEFORE I GO (Mercury)	MAM 5039 1.15		NOV 27
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
PETE ASHTON AND LOU LUNA (Mercury)	18R 1321 2.41		NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
PETER SELLERS AND SOPHIA LOREN PETER AND SOPHIA (One Up)	2230 2.06	TC 2230 2.06	E DEC 1
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
PETER SCATTER STRICTLY PETER SCATTER (Mercury)	MAM 1026 2.46		M DEC 1
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
POLICE POLICE CALENDAR 1991 (Globe)	1 199		F DEC
• Self-organizing group's catalogue which will appear in most record outlets this month			
PYLON GREAT (Mercury)	ARM 5 2.25		S DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
P.T. CHRISTIE IF YOU'RE NOT THERE (Polygram)	NA 120 2.43	NC 120 2.43	C DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
QUINCY JONES (Polygram)	CBS 84843 3.04		C DEC 5
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
RONNIE MILSP GREATEST HITS (RCA)	PL 9372 2 3.48	PL 9372 2 3.48	R NOV 14
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
SALVADORE CHRISTMAS SALSOLU CHRISTMAS JOULES (Epic)	SL 4 P 5 3.04		R DEC 12
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
SARAH VAUGHAN AND DUKE ELLINGTON VOL 1 (Poly)	2312 116 3.25		F OCT
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
SONNY ROLLINS LIVE AT FIRST SHOG (Mercury)	M9500 3.04		R NOV 14
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
STU STEVENS EMERITUS AND I (Epic)	EG 212 2.70		NOV 27
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
TOMPAAL AND THE GLASSER BROTHERS (Polygram)	2331 487 3.01		F OCT
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VALERIE DUNBAR FOR MY AIR FOLK (Poly)	MLP 21 3.07	20LP 21 3.07	A OCT 1
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS COUNTRY COLLECTION (Mercury)	18R 118 2.43	NC 118 2.43	DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS GENE NORMAN SING (CBS)	2123 3003 3.04		A NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS GIANTS OF JAZZ VOL 5 (Mercury)	MAM 5010 1.15		NOV 27
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS HITS OF THE FORTIES (Epic)	RF 4 3.04		DEC 15
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS POP BRASS (Decca)	TAB 7 2.03	XRC 7 2.03	F NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS ROCK ON (This Is)	125 029 1.82		E DEC 15
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS RUNNING IN MAJESTY (Epic)	C15 001 3.12		DEC 15
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS STEAM IN SCOTLAND (Mercury)	PSA 579 1.73		NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS THE FOLLER'S COMPANION (Mercury)	ML 1023 2.49	TC 1023 2.49	E NOV 17
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS THE SECOND COMING (Mercury)	MDC 88106 2.10		DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VARIOUS VILLAGE BOYS (Mercury)	18R 118 2.43		P DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
VISAGE VISAGE (Polygram)	2490 157 3.25	3184 151 3.36	P NOV 19
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
WENGY CRAIG & LESLEY GAY A TREASURY OF FANTASY TALES CHAPTERS ONE AND TWO (Polygram)	2668 001 3.12		F DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			
WHITENOISE PRECIOUS ORGANISATION (Polygram)	MDC 88107 2.10		DEC
• His 1984 hit of classic love 60s fantasy from "My Strangest Friend"			



POLICE: No new disc but in 1981 came to keep the fans happy.

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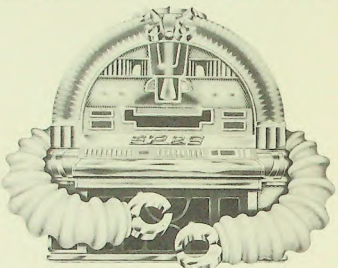
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Merry Christmas
and a
Happy New Year
to all our Readers
from

*Record
Business*

ALBUM REVIEWS

Top 10

THE CLASH: *Sandinista!* (CBS FLSN 1) Prod. The Clash

The Clash seem to be following a policy of putting out progressively larger packages of material at progressively lower 'package deal' prices. Whatever the reasons, the merits of this 36 tracks for £ 5.99 (or less) must be vinyl's bargain of the year, despite the odd clunker that is inevitable in a work of this size.

The most obvious feature of *Sandinista!* is the variety of musical styles adopted by the band with the help of several eminent guests - Mickey Gallagher, Mikey Dread, Davey Payne and Lew Lewis to name a few. If the most employed (and most successful) tactic is the reggae dub mix, the least present or missed is punk. Despite this, The Clash retain their identity, and anger (vis 'Washington Bullets') even when they allow children to re-work the vintage Clash track 'Career Opportunities'.

Top 40

VARIOUS ARTISTS: *Night Life* (K-tel ME1107)

It is guaranteed to get any New Year's Eve party in the right groove. K-tel has gone for the very best of recent disco hits and has come up with such winners as Odyssey's 'Use It Up', 'We Are Family' by Sister Sledge, Rodney Franklin's 'The Groove', Tom Browne's 'Funkin' For Jamaica' and 'Let's Get Serious' by Jermaine Jackson. Strong potential in a market which can still produce the occasional runaway winner.

Best of the rest

VARIOUS: *A Trip To The Dentist* (Skeletone SKLLP 1) Prod: Various

Merseyside's Skeleton Records weighs in with its debut album compiled from offerings from local bands and retailing at just £1.99 for 15 tracks. The album proves to be abounding with talent, and although not a lot of it is completely original there are enough good tracks here to make this modest investment a bargain. Featured acts include Geisha Girls, Afraid of Mice, Zorkie Twins, the Luminous Beings and The Stopouts. The price is attractive to spread the appeal out of the immediate North-West area.

TONY HANCOCK: *Hancock's Half Hour* (BBC REB 394) Prod: Tom Ronald

Two rather unsung classics from Hancock's last radio series - first broadcast in 1959 - which still sound incredibly fresh 21 years on. 'The Poetry Society' deals with Hancock's attempts to prove to a group of pseudo-intellectual bohemians, *Sid's Mystery Tours* finds the Lad Himself involved with Sid James and a rather unusual travel agency. Warren Mitchell pops up in some surprising parts and the album also features Bill Kerr and the rest of the team delivering Galton and Simpson's remarkable scripts.

PETER SELLERS: *The Parkinson Interview* (BBC REH 402) *The GOON SHOW* (BBC REH 402) Prod: Bruce Talbot

Two worthwhile mementos of the comic genius of the late Peter Sellers. *The Parkinson Interview* is the one he did for the BBC in 1974, which blends serious references to his childhood and career with delightful showbiz anecdotes, many of them told in that vast range of accents which he could assume so effortlessly. *The Goon Show* is Vol 7 in a series which shows no sign of losing its sales appeal. 'The Man Who Never Was' and 'The Case Of The Missing CD Plates' were both recorded 20-plus years ago - and still sound great.

DOLLAR: *The Paris Collection* (WEA K58246) Prod: Greg Walsh/ Dollar

Dollar fall into that category of pop artists who are as good as their last hit, and need a succession of commercial singles to sustain a momentum which doesn't automatically extend to albums. Of itself, the album is a thoroughly professional effort, with a high standard of production. There's Bazar and the Wind on Day write right MOR songs with the correct romantic focus and sing them with a kids-next-door enthusiasm. An album of real MOR pop appeal, but it will need a hit single to spur real consumer interest at this time.

BRYN HAWORTH: *The Gap* (Chapel Lane CLS 8004) Prod: Bryn Haworth/Dave Marks

After spells with Island and A&M, Bryn Haworth turns up on the Word-distributed Chapel Lane label with another of his immaculately rocking albums that contrive to make his brand of Christianity at the same time unobtrusive and unorthodox. Certainly one of the best slide-players in the land, Haworth has gathered ace session people around him like Dave Markes, Henry Spinetti, Chris Stanton and Bruce Rowland to produce an album that won't set the chart on fire, but makes for more enjoyable listening than Dylan's last doleful outing.

VARIOUS: *The Guinness Album Hit Of The 70s* (CBS 10020) Prod: Virio

Designed as the companion album to the best-selling Guinness *Hits of the 70s* book this brave attempt to chronicle what was happening chart-wise in the 70s will inevitably set people arguing on the respective merits of their favourites. In basing the compilation on chart and sales performance the compilers have included Slade, Bay City Rollers, Three Degrees, David Soul and the Osmonds, along with Rod Stewart, Ian Dury, Frenzy, Dave Edmunds and Kate Bush. There is no inclusion for the Sex Pistols, Blondie or McCartney, although the Bee Gee's 'Night Fever' is a notable coup. The moral is that you probably can't please all of the people all of the time, and this should please enough of them to make the effort worthwhile.

CLIMAX BLUES BAND: *Flying The Flags* (Warner Bros K56871) Prod: John Ryan

Because of past associations no doubt, Blues is retained in the band's name, although to be sure it no longer belongs there. Nowadays, Climax fit cozily into the mainstream of American pop where 12 Bars of gutsy, sweaty feelings have no place. Apart from the rockabogie treatments of 'Horizontalized' and 'Blackjack And Me', there's nothing too gutsy about this collection, but as an example of finely-tuned production-line pop it has much merit. Group vocals are carefully structured and the chorus-hooks strategically placed. There may be a Top 40 single - 'Gotta Have More Love?' - in here somewhere.

ISAAC HAYES: *His Greatest Hits* (Stax STX 88003) Prod: Isaac Hayes

A quintessential soul collection from one of the masters of the idiom who took the music in new directions during the early-1970s using striking orchestral arrangements to provide the backdrop to his macho vocals and expanding simple songs like 'Walk On By', 'The Look Of Love' and 'By The Time I Get To Phoenix' into stunning tone poems lasting anything up to 20 minutes in length. Despite the music developments since, they still remain innovative and arresting masterpieces in an era when the long epics are getting repetitively boring instrumental break is an acknowledged feature of black dance music.

TONY EVANS ORCHESTRA: *Artistry In Swing* (Tema STE 3031) Prod: Tony Evans

Best known for his albums aimed at the ballroom dancing fraternity, Evans has come up with a sparkling collection of swing era favourites, all vigorously re-arranged. His own musicians from the houseband at the Hammersmith Palais, are supplemented by some star sessionmen like Don Lusher (tmb), and Danny Moss (nr) for specific solo contributions. 'Opus 1', 'Satin Doll', 'Perdido', 'Sentimental Journey' and a riproaring version of 'Flying Home' are included on an album that brings back memories of the halcyon days of Ted Heath's orchestra. This and other Evans albums are available through Lugton and H.R. Taylor.

BETTE MIDLER: *Divine Madness* (Atlantic K50760) Prod: Dennis Kirk

The soundtrack recording from a documentary film on the amazing Bette Midler not due to be screened here before January. Unfortunately, the outrageous humour has been edited out, leaving the usually highly entertaining mixture of good and bad taste vocals from an artist whose singing on its own is not her strongest point. Highspot is her serenade of 'E Street Shuffle', 'Summer (The First Time)' and 'Leader Of The Pack' which has considerable impact. At the other extreme are two horrendous over the top performances of 'Fire Down Below' and 'Stay With Me Baby' quite beyond her limited vocal range. The faithful will want the album, converts will follow after seeing the film. Others will wonder what it is all about.



DOLLAR: GOOD MOR appeal but need a hit single.

LINDA CLIFFORD: I'm Yours (RSO Custom 2394 281) Prod: Isaac Hayes
A High quality black music mix of funky dance music and torch ballads. She sings with power and conviction, particularly on the lowlights stuff, and although the album has but six tracks, the arrangements of Isaac Hayes are, as to be expected, always well worth listening to in their own right.

BILLIE JO SPEARS: *Special Songs* (Liberty LBY 30333) Prod: Larry Butler

Billie Jo Spears has proved that you can market quite authentic-sounding country provided that the songs are memorable enough. On this album there is a canny mixture of accessible country classics like 'Desperado', 'I Fall To Pieces' and 'Rose Garden' with pop standards such as 'Bridge Over Troubled Water' and 'Everything Is Beautiful'. A lot will depend on whether the 'Heartbreak Hotel' single does anything but there must be doubts about whether the artist can chart this time with so much more Christmas product around.

STEELEYE SPAN: *Sails Of Silver* (Chrysalis CHR 1304) Prod: Gus Dugnon

Timely return for Britain's best-loved folk-rock combo (Britain's only recognised folk-rock combo these days). The band is back up to full strength after going its separate ways over the late 70s with Maddy Prior singing well up to her usual high standards and Tim Hart, Bob Johnson, Rick Kemp, Peter Knight and Nigel Pegrum providing their skills. The emphasis is firmly on new group-written material with only two traditional songs in the featured and the arrangements are more pop/rock based and populist than ever before, which probably won't scare away Steeleye's folk folkie following but may serve to widen the appeal.

MAX WEBSTER: *Universal Juveniles* (Mercury 6337 144) Prod: Jack Richardson

Good, hot heavy metal from Canada where they still breed their musicians with hairy chests, flying tresses and plenty of aggression. Guitarist-singer Kim Mitchell is the featured and he's belting out his gruff lyrics with a somewhat spare and thundering through some really quite original guitar spots. The basic three-piece is augmented with some useful keyboards here and there to give a denser feel to the production. A strong contender for the still lively HM market.

THE ALBUM CHART 1-60

SMALL LABELS

The Week	Last	Wks on	TITLE ARTIST	LP (cassette) No.	Dist.	Prices
chart	chart	chart				
*1	6	5	DOUBLE FANTASY JOHN LENNON YOKO ONO	• GEFENN K4199134	W	3.04 (3.41)
2	1	6	SPUR TROUPER ABBA	• EPIC EPC 1401 10022	C	3.45 (3.45)
3	3	4	DR. HOOP'S GREATEST HITS DR. HOOK	• CAPITOL (TCIE-ST 26037	E	3.26 (3.26)
4	2	12	GUILTY BARBARA STREISAND	• CBS (40898122)	C	3.22 (3.22)
*5	8	68	MANLOW MAGIC BARRY MANLOW	• ARISTA ARTVIC 2	F	3.05 (3.05)
6	7	4	BARRY 'ARRY MANLOW	• ARISTA DURT (TLART) 2	F	3.34 (3.34)
*7	10	12	ZENYATTA MONETA TOLSON	• ASM AMLM (CAM) 64831	C	3.04 (3.04)
8	5	4	AUTODRAMA BLOKHE	• CHRYSALIS (ZCGR) 1290	F	3.22 (3.22)
9	4	4	SOUND AFFECTS JAM	• POLYDOR POLDICI 5035	F	3.25 (3.25)
10	12	7	NOT THE NINE O'CLOCK NEWS ORIGINAL CAST	• BBC REB (ZCF) 400	A	2.89 (3.03)
*11	20	2	GOLDEN GREATS KEN DODD	• WARWICK WWA41 5098	U	3.25(5) (3.45)
12	13	6	CHART EXPLOSION VARIOUS	• K-TEL NE 1100 (CE 2103)	G	5.49 (5.49/9)
13	11	12	ABSOLUTELY MADNESS	• STIFF (ZSSE2 29)	C	2.89 (3.03)
14	15	6	'THE JAZZ SINGER NEIL DIAMOND	• CAPITOL (TCJAEI) 12120	E	3.29 (3.29)
*15	23	2	FLASH GORDON QUEEN	• EMI (TC) EMC 3351	E	3.07 (3.07)
16	14	7	CLASSICS FOR DREAMING JAMES LAST	• POLYDOR POLTV (POLVM) 11	F	3.23 (3.25)
17	16	5	FOOLISH BEHAVIOUR ROD STEWART	• RIVA RIVP 11 (PV 411)	W	3.04 (3.04)
18	2	2	HANDINISTA CLASH	• CBS (40) F8M 1	C	Not (3.04/3)
19	4	4	'SPIRATIONS ELVIS PRESLEY	• K-TEL NE 1101 (CE 2101)	G	5.49 (5.49/9)
20	9	6	CLASH OF THE WILD FRONTIER ADAM AND THE ANTS	• CBS (4084549)	C	3.04 (3.04)
21	19	8	HOTTER THAN JULY STEVE WONDER	• MOTOWN (TCI8TMA 8005)	E	3.29 (3.29)
22	22	6	AXE A-TACK VARIOUS	• K-TEL NE 1100 (CE 2103)	G	5.25 (5.25/9)
*23	30	3	SLA-ZE SMASHES LAUREN	• POLYDOR POLV (POLVM) 13	F	3.25 (3.26)
24	28	2	SIN IS 20 NUMBER ONE HITS BROTHERHOOD OF MAN	• WARWICK WW4 (40507)	U	3.25(5) (3.45)
25	21	14	'S-RARY MONSTERS AND SUPER CREEPS DAVID BOWIE	• RCA BOWLP (BOWK) 2	R	3.34 (3.34)
26	29	65	REAGATA DE BLANC POLICE	• ASM AMLM (CAM) 64792	C	3.04 (3.04)
27	25	18	SICANING OFF UB40	• GRADUATE GRADLPGR92 2	M	2.89 (2.89)
*28	39	10	'JU IT SUPPOSIN' STANUS QUO	• VERTIGO 6302 087 (7144 097)	F	3.44 (3.53)
*29	35	2	BEAUTIFUL SUNDAY LENA MARTELL	• RONCO (4CJRTL 2052)	D	3.36 (3.37)
30	32	2	LIVE FLEETWOOD MAC	• WARNER BROS K4166027	W	3.65 (3.65)
31	27	2	IN CONCERT DEEP PURPLE	• HARVEST/TCISHOW 14	E	4.87 (4.87)
*32	56	2	THE LEGENDARY BIG BANDS VARIOUS	• RONCO (4CJRTL 2047)	D	3.36 (3.37)
33	36	9	MAKING WAVES NOLANS	• EPIC EPC 140110023	C	3.44 (3.44)
34	33	10	THE RIVER BRUCE SPRINGSTEEN	• CBS (40) 88510	C	4.25 (4.25)
35	24	7	COUNTRY LEGENDS VARIOUS	• RONCO (4CJRTL 2050)	D	3.36 (3.37)
*36	40	8	BEATLES BALLADS BEATLES	• PARLOPHONE (TCIPCS 7214	E	3.07 (3.07)
37	37	7	ACE OF SPADES YOKO ONO	• BRONZE (TCBRON 311)	F	3.97 (3.97)
38	32	7	ORGANISATION ORCHESTRAL MANOEUVRES IN THE DARK	• DANCIS (DNCDC 1)	C	3.20 (3.20)
39	38	15	NEVER FOR EVER KATE BUSH	• EMI (TCJEMA 794)	E	3.29 (3.29)
40	49	29	FLESH AND BLOOD RUBY MUSIC	• POLYDOR POLHJC 2	F	3.50 (3.50)
41	31	4	LOONEE TUNES BAD MANNERS	• MAGNET MAGL (ZCMAAG) 5038	A	3.22 (3.22)
42	—	87	OUTLANDS D'AMOUR POLICE	• ASM AMLM (CAM) 68502	C	3.04 (3.04)
43	58	2	THE BEATLES 1962-1966 BEATLES	• APPLE (TCIPSP 717)	E	4.87 (4.87)
44	59	2	THE BEATLES 1966-1970 BEATLES	• APPLE (TCIPSP 718)	E	4.87 (4.87)
45	54	2	IMAGINE JOHN LENNON	• APPLE (TCIPAS 10004)	F	3.29 (3.29)
46	■	1	BRIGHT LIGHTS SHOWADDY JOHNSON	• ARISTA SPART (TCART1)142	F	3.05 (3.05)
47	47	33	GREATEST HITS VOL 8 ABBA	• EPIC EPC 1401 10017	C	3.45 (3.45)
48	34	12	THE LOVE ALBUM VARIOUS	• K-TEL NE 1095 (CE 2092)	G	5.25 (5.25/9)
49	46	9	MAKING MOVIES DIRK STRAITS	• VERTIGO 6309 034 (2150 034)	F	3.44 (3.53)
50	48	6	LIVE EAGLES	• ASYLUM K4182002	W	4.57 (4.57)
51	45	5	RISING DR. HOOK	• MERCURY 6302 076 (7144 076)	F	3.44 (3.53)
52	—	1	REJOICE ST. PAUL'S CHOIR	• K-TEL NE 1064 (CE 2064)	G	5.25 (5.25/9)
53	—	1	SERGEANT PEPPER'S LONELY HEARTS CLUB BAND BEATLES	• PARLOPHONE (TCIPCS 2027	E	3.07 (3.07)
54	44	10	THE VERY BEST OF ELTON JOHN ELTON JOHN	• K-TEL NE 1094 (CE 2094)	G	5.25 (5.25/9)
55	41	6	RADIO ACTIVE VARIOUS	• RONCO (4CJRTL 2049)	D	3.36 (3.37)
56	53	2	MASTERWORKS MASTERWORKS	• K-TEL NE 1093 (CE 2093)	G	5.49 (5.49/9)
57	—	1	DEF MINE (DMPFL)	• VERTIGO (TCV 218)	C	3.32 (3.32)
58	—	1	WITH THE BEATLES BEATLES	• PARLOPHONE PCS 3045	E	3.07 (3.07)
59	52	3	LAUGHTER IN JURY AND THE BLOCKHEADS	• STIFF (ZSFEZ 3)	C	2.89 (3.03/3)
60	42	5	GAUCHO STEELY DAN	• MCA (MCA 3)	C	3.04 (3.04)

SCRATCH RECORDS has concluded a deal with Tro Records for release of its product in Japan. Initial releases will be *Moony Lane's* album Japan: The Marquee and the *Denny Laine* live At The Marquee, and in all, five albums will be issued over the first year. Scratch, recently concluded a deal for the UK and Eire with RCA but is still seeking outlets in USA, Canada and major European territories.

NEW LABEL Carno Records has been set up by James Pollard to release London-based band Spang's' first single 'Frightened Of The Night' (No 001) produced by Adam and the Ants producer Chris Hughes. The label is distributed by Pinnacle and can be contacted at 59E Harcourt Terrace, London SW10 (Tel: 01-373 9511).

EX-TANGERINE Dream member, Steve Joffie, has formed his own label - Atlantis Music. First release will be a six track EP by Joffie of music from the forthcoming TV film Drake's Venture, due to be broadcast on December 28. The disc is available from Atlantis Music, Brunton, Somerset.

TECHNICAL RECORDS and Tapes makes its debut with an unusual album, *The Magic Circle Record (TEC LP 002)*. Several well-known Magic Circle members including Paul Daniels, Ali Bongo, and the Great Kowari have been recorded by Technical's head, Barry Murray. They reveal the secrets behind a total of 33 tricks, stunts and mysteries (including the floating sausage).

Release date is 2nd January, which coincides with the Magic Circle's annual show in London. An initial quantity is being made available immediately, distributed by Stage One - cassettes will be on sale early in the new year. Radio and TV appearances and interviews are being arranged.

JUST IN time for Christmas *The L.O. Labbe* (pronounced 'ello) has been formed to release the first single from the *Staxys* in almost a year with *Muddy Prior* featured as special guest. The single is 'The King' (L.O.1) distributed by Spartan. Further releases on L.O. are scheduled for the new year. The company is based at 3, Paddington Street, London W1M 3LA (Tel: 01-486 6230).

TWO New signings are announced by the Hertfordshire-based independent Secret Records. The first is a two year deal with *Voice*, which guarantees the band a minimum of two albums and six singles over the period. Their first single is 'Sign Your Name' c/w 'Going Home' (SHH 108), with an album to follow shortly after Christmas.

Secrets has also signed four-piece band *Baby Patrol*, who are currently gigging in the London area and released a debut single, 'Fun Fusion' c/w 'Turn In Down' (SHH 106) last week. Secret are manufactured and distributed in the UK by Spartan Records.

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★ Platinum Disc (300,000 sales)
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See page 8
For Distributor Code details

Singles Business

NEW SINGLES

The Record Business Singles Marketing Guide
 ■ Social pack (White+Social vinyl) ■ 1-43 recommended Retail Price

100 singles scheduled for release from December 26, 1980 to January 12, 1981 inclusive

ALPHA HAVE SOME FUN Music Center (Cash Records)	(IN)	J/N	NICE 110 027 US
BAGATELE TRUMP CARD TUNE The Heat On (Phonix)	POSP 213		
BILLY BRIGGS CHEW TOBACCO Bad Rig No 2 (New)	CBF 1097		
BILLY GOLF SOMETHING'S A FANTASY Sleeping At The TV On (CBS)	POSP 212		
BUD ANGEL I'M GONNA BE STRONG Like A Rock (Phonix)	POSP 212		
BOY BRANCE I I NEVER SING ANOTHER SONG I'll Be With An Angel (PRT)	IN A		
BOBBY DAVIS 'NIGHT' Love Comes Naturally (Trans Universal)	IN A		TUNSD 002
BONNIE TYLER GOODBYE TO THE SUNSHINE (Mersey Beat)	SCA 11		
BRIAN BRIGGS NERVIOUS BREAKDOWN Brain Damage (Beatrice)	WP 0545		
CANDY MCKENZIE STARS INTO US (Capitol)	INTA 002		
CARL ET CLAREE SLATE NIGHT/RAIN (Mersey Beat) A Du (Trans Universal)	IN A		TUNSD 003
CENTRAL LINE YOU KNOW YOU DON'T GO TO HIVE CHAIR Love (Ultra)	IN A		City Sounds 01-00 9454 LINE 12
CHRIS SPREADING 'I'M NOT' LIKE YOU EVERYBODY (Cash Records)	RMB 326		
CLIFF RICHARD I LOVE YOU I LOVE YOU (New Line)	NEW 5172		
COAST TO COAST DO THE MUCKLEBOOZ Telephone Baby (Bronze)	POSP 214		
CRUSADERS BELLEFONNE Tuna Stranding (EMI)	MCA 857		
DATA DICKED LAND TRAK (Cash Records)	A		
DAVID BOWIE SCARY MONSTERS Because You're Young (RCA)	BPS 007		
DEBRA DELANEY SOMETHING'S A FANTASY (Mersey Beat)	ROW 8		
DEBINDER DIRECT LINE She's Not Really (Dinos)	HOADES 2		
DEE DUE BRIDGEWATER WHEN LOVE COMES KNOCKIN' (Gambus In The Night (Elektra)	DN 12		
DELLS YOU'VE GOT TO BE A NEW DREAM (Mersey Beat)	W 114299		
DESMOND DEKKER MANY RIVERS TO CROSS (Polygram Gal (Sire)	T 2478		
DIANA RUSSELL 'MY TURN' (Capitol)	BUF 105		
DOLLY PARTON 3 TO 5 (For The Common Man (RCA)	NCA 25		
DOONA SUMMER COULD WE'RE YOU (Mersey Beat) (Mersey Beat)	W 17919		
DODDLE DUNE BUMP (Mersey Beat) (Mersey Beat)			CBS 9133 C
EDWIN STARR 3 MILES NEAR MY Back On You (Capitol)	TC 2417		
ELVA NISSEY KISS AN FRIG WINTER Last (Mersey Beat)	IN A		TC 2417 42 (12 65)
ELAINE PAIGE IF YOU DON'T WANT AMI LOVE My Heart Approaches What It Years (Arista)	ARIST 381		
ENCHANTMENT GETTING IT OUT/Are You Ready For Love (Arista)	RCA 32		
ENIGMATIC NUMBING (Mersey Beat) IT'S NOT EASY TO LIVE TOGETHER (Royal Affair (Epic)	EPIC 9193		
FIST COLLISION CROSS/Lea Of The Jungle (MCA)	MCA 663		
FLAK WIND OF THE GOLD RING (Mersey Beat) (Mersey Beat)	FOUR 005		
FRANKE WALKI SQUALL A Royal Affair (Mersey Beat)	MCA 663		
GARY MARTIN COMPUTER I've Got You All I Ask (Scepter)	SON 2218		
GILBERT D'SULLIVAN HELLO IT'S GOODBYE (Mersey Beat) (Mersey Beat)	CBS 9462		
GLAD KINNEY I'M STARTING AGAIN (Mersey Beat) (Mersey Beat)	US 11963		
GRAND PRIZE WHICH WAY DID THE WIND BLOW (Frost (Mersey Beat)	RCA 18		
GRANT WASHINGTON JAY WALKER (Mersey Beat) (Mersey Beat)	112495		
HATWAVE GANGSTERS OF THE GOODBYE (Mersey Beat) (Mersey Beat)	W 112495		
HONEY BANE IN DREAMS (Mersey Beat) (Mersey Beat)	215		
HUGHTON HEADERS WHERE DO YOU GO (Mersey Beat) (Mersey Beat)	BB 8080		
HOUSEHOLD NAME WHITE LIGHT/Much Too Young To Live (Blue Chip)	BC 104		
JADES I'VE GOT TO BE A REAL BOY (Mersey Beat) (Mersey Beat)	WP 1666		
JAMES BROWN RAPP PATTACK (PART 1) (Mersey Beat) (Mersey Beat)	IN A		RCA 26 (12 65)
JANI REEDMAN & N. STEPHENS YOU'RE A PART OF ME (For The Good Times (Trans Universal)	IN A		TUNSD 001
JANIE FRICKE ENOUGH OF EACH OTHER/Don't Be For Me (Mersey Beat) (Mersey Beat)	CBS 9396		
JIMMY WALK I'M HAPPY THAT LOVE HAS FOUND YOU (Mersey Beat) (Mersey Beat)	CBS 9396		
JOE JACKSON SWEET CRAZY IS THE REALITY/Gone With Me (Mersey Beat) (Mersey Beat)	MCA 8100		
JOHN FARRAR CAN'T HOLD BACK (Mersey Beat) (Mersey Beat)	CBS 9396		
JOYCE CAROL MEAD I AM THAT'S What Love Will Do (Mersey Beat)	MCS 105		
KICKS IF LOOKS COULD KICK/Don't Look So Blue (Blue Chip)	BC 102		
LAM BIFFER RUN TO HIM/ The Love Thing (Phonix)	POSP 215		
L.A. 4 ALL MY LOVE/Thanks But Not For The Way (Mersey Beat)	IN A		12EPIC 9457 (12 64)
LEIF GARRETT YOU WENT TO AND CHANGE ON ME (Mersey Beat) (Mersey Beat)	116189		
LENN WILLIAMS LOVE CHILD/You're A Toxic (Mersey Beat)	MCA 660		
MANFRED MANN'S EARTH BAND FOR YOU/A Real A1 (Mersey Beat)	BRD 113		
MELLOW RIDE WE BE THE ONE/Invasion Love (Capitol)	IN A		
MICHAEL PROPERT HELP THEM PLEASE/Save Some Love (Mersey Beat)	J/N		GRED 43 (12 13)
MILLY DIAMONDS GATES OF ZION/Don't Dub (Mersey Beat)	IN A		NICE 110 027 US
MISSTY IN ROBOTS ZAPATA/You Zapata (Mersey Beat)	IN A		GRED 43 (12 13)
NEL DUNHAM WELSH AGAIN/Here I Come (Mersey Beat)	W 114299		W 114299
NETWORK 3 LAST TRAIN HOME (Mersey Beat)	TM 5120		
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PHIL COLLINS IN THE AIR/Tonight The Roof Is Leaking (Virgin)	W 15K 102		
PIACIDO DOMINGO BE MY LOVE/More (Mersey Beat)	IN A		
PRYATING MANTIS CHEATED/They Faced Of Love (Mersey Beat)	ARIST 378		
RASSES OLD TIME FRIENDS/Don't Friends Part 2 (Mersey Beat)	MANT 1 (three single)		
REDDINGS REMOTE CONTROL/The Awakening (RCA)	JIP 3649		
REGENTS A Little Love (Mersey Beat) (Mersey Beat)	EPIC 9360		
REVA THOMAS LOVE BOOB/DON'T START (Mersey Beat)	ARIST 309		
RICHARD LIGHT RIGHT FROM THE GATE/Don't Do It Right (Mersey Beat)	EP 30		
RICK NELSON DON'T LOOK AT THE LOVE/Don't You (Mersey Beat)	JIP 328		
ROLLERCASTER HIGHER GROUND/In My Dreams (Mersey Beat)	CL 4677		
RONNIE JONES I'VE GOT TO GO/Don't Go (Mersey Beat)	IN A		CABL 107 (12 65)
RONNIE SPEATER DARLIN/Start The Woods On Fire (Mersey Beat)	REB 100		
ROSSETTA STONE HONDS/From Love/When You're Standing There (Mersey Beat)	REB 100		
ROGER COOT I'VE GOT TO GO/Flowers Down Love A Girl (Mersey Beat)	LMCD 1		
SHADES LIVE AT CAUSTER (EP) (Mersey Beat)	MER 002		
SHIELA WILSON THE BED'S TOO BIG/WHOOT/You Give Me Love (Mersey Beat)	CBF 17		
SPLIT END POOR/My Heart (Mersey Beat) (Mersey Beat)	MCA 8101		
START HERE (Mersey Beat) (Mersey Beat)	START 1		
STEVE WINDWOOD AND YOU SEE A CHANCE/You See (Mersey Beat)	WIP 1655		
SUSAN FASSBERGER TWILIGHT CAFE/You're A Girl (Mersey Beat)	CBS 9468		
TANGO BRIGADE (Mersey Beat) (Mersey Beat)	EPIC 9396		
TEMPTATIONS I'VE GOT AWAY/There's A Girl Around It (Mersey Beat)	TMS 105		
TOM BROWNE MAGIC/Magic (Mersey Beat) (Mersey Beat)	ARIST 12387 (12 65)		
TOM MARSHALL LOVE STARS/No No (Mersey Beat) (Mersey Beat)	BCS 23		
TONY KADLIN CLAUDE MONET/Lucky Man (Mersey Beat)	CBS 137		
T. SMITH TOMMY/RAK CHISEL/See You (Mersey Beat)	WIP 1655		
U.F.F. LONELY/HIGHWAY/Don't Give Up (Mersey Beat)	CBS 9468		
WAILING SOULS WINDMILL RISE KINGDOM Falla Day (Mersey Beat)	IN A		J/N GRED 43 (12 13)
WAYNE JARRETT SATURDAY NIGHT/AMBERGOLD/Be To Be (Mersey Beat)	IN A		J/N GRED 43 (12 13)
WENDY CLARK I FORGOT/Forward (Mersey Beat) (Mersey Beat)	IN A		FFZ 1065
WILLIE GARDNER HONEY/YOUTH/Time To Get (Mersey Beat)	DRIVE 3		
WILTON FELDER (Mersey Beat) You Know What I Am (Mersey Beat)	SCA 665		

WITH singles releases virtually coming to a standstill over Christmas and no Record Business until January 12th, it seems a sensible idea to list the next three weeks worth of singles in one.

Several big names kick off 1981 with new product including David Bowie with 'Scary Monsters (BOW 8), Cliff Richard's 'A Little In Love' (EMI 5123) — rescheduled from November, Neil Diamond's second 'Jazz Singer' out 'Hello Angel' (CL 16176) and Billy Joel's 'Sometime A Fantasy' (CBS 9419). Other names who might struggle to find chart success include Donna Summer with 'Cold Love' (K79193), Bonnie Tyler's 'Goodbye To The Island' (RCA 19), the Jags with 'I Never Was A Beach Boy' (WIP 6666) and Odyssey's long awaited follow up 'Hang Together' (RCA 23) — also available in the 12" format (RCAT 23).

Two big name female acts from the U.S. try with more than three — Diana Ross and the Michael Masser/Carole Bayer Sager tune 'It's My Turn' (TMG 1217) — this is not from the Chic produced album, and Dolly Parton with '9 to 5' (RCA 25) from the film of the same name in which she stars with Jane Fonda.

Comebacks of the week include Ronnie Spector with the old Frankie Miller hit 'Darlin' on Red Shadock (REDS 005), Rick Nelson — still cutting some great material — with the Capitol record 'Don't Look At Me' (CL 16177) and Steve Winwood and 'While You See A Chance' (WIP 6655).

On the solo male front there is an unexpected diversity. Genesis' Phil Collins bows on Virgin with 'In The Air Tonight' (VSK 102), while John Farrar — who hasn't done too badly for himself of late — returns as an artist with 'Can't Help Back' (CBS 9420). Opera star Placido Domingo goes the Mario Lanza route with a new interpretation of 'Be My Love' (LOVE 1). Two interesting female releases from Grace Kennedy — who is to be seen in her own series on BBC2 in the New Year — with 'I'm Starting Again' (DJS 10963), and Susan Fassbender with 'Twilight Cafe' after receiving much airplay on Criminal now moves to CBS (9468).

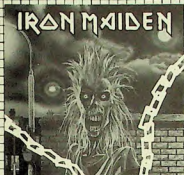
The long awaited Heatwave single 'Gangsters Of The Groove (GT 285)' still doing well on the disco chart as an import — finally reaches these shores. The Crusaders and Wilton Felder are given both the 7" and 12" format — MCA (T) 657 and MCA (T) 665 respectively.

Gimmick packages from Praying Mantis, while their first Arista release offers a free single and Honey Bane, with a double pack for her EMI debut. Certain imports for her EMI debut. Certain imports for her EMI debut.

Doubs emanate from the RB advertising department over the authenticity of Trans-Universal's Jane Redman and N. Stephens release 'You're A Part Of Me' (TUNISO 001). Any light being thrown on the matter would be much appreciated.

Index: Title and initial artist of artist	Helps It Goodbye	G I'm Happy That Love	P Play Boy	S When Love Comes Knockin'
25/MS	D Do The Muckback	M I Help Them Please	F I'm Not Like Everybody Else	J When You're Standing There
A Little In Love	C Don't Look At Me	K Higher Ground	S I'm Not Like Everybody Else	H When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There
Be My Love	C Don't Look At Me	W What I Am	R Just A Little	R When You're Standing There

BETTER TO GET

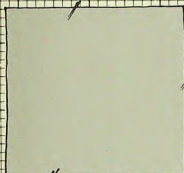
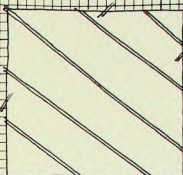


FIRST ALBUM

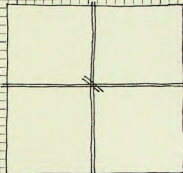
EMC 3330



EMC 3351

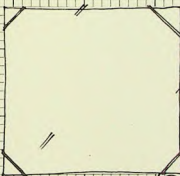


CWK 3015



DOUBLE ALBUM

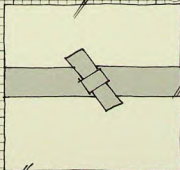
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